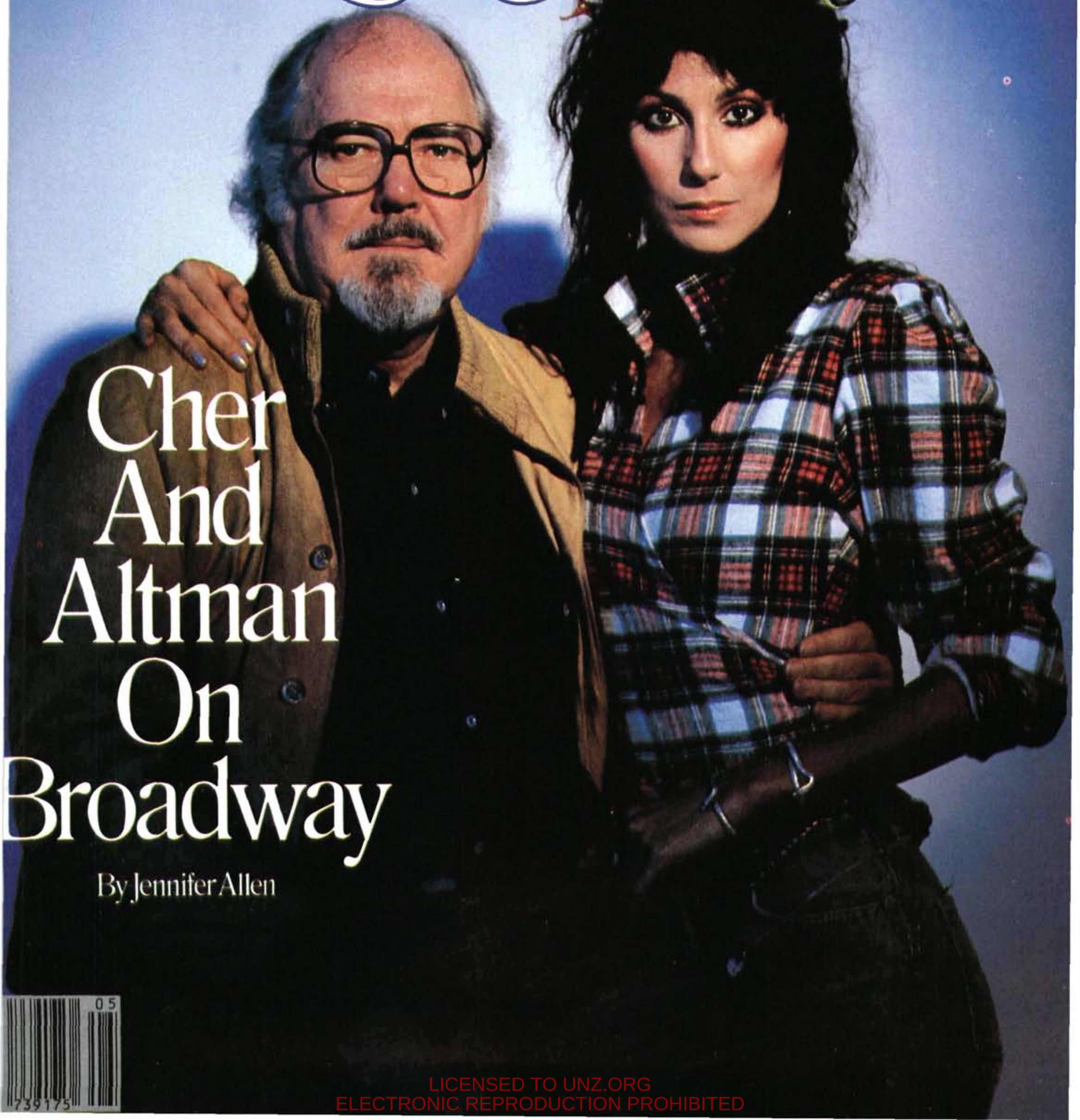
UDING
CUE
IES·TV·THEATER·RESTAURANTS

$1.50 • FEBRUARY 1, 1982

Designer Chic on the New Orchard Street

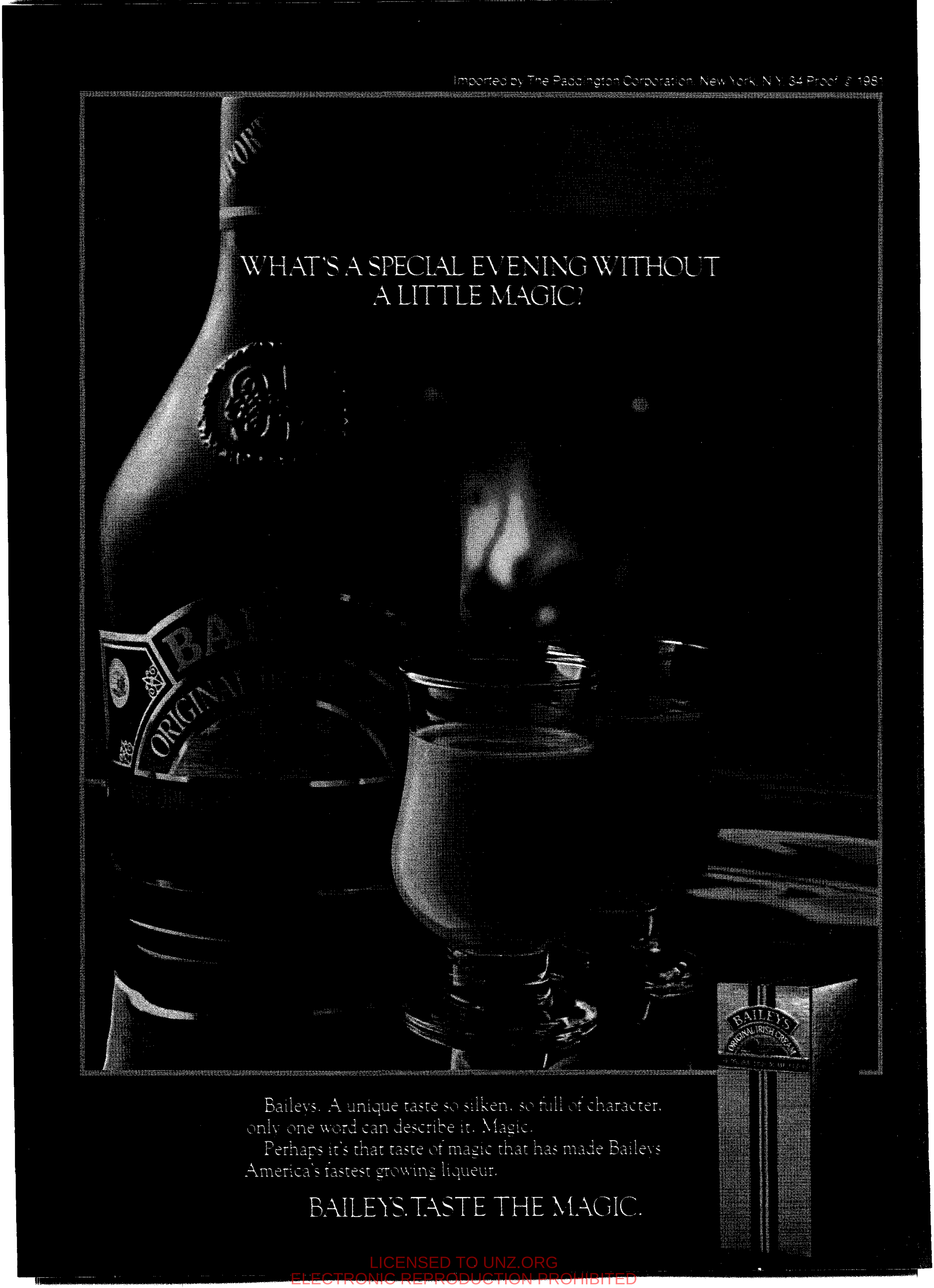
Finally—Light at the End of the Subway Tunnel?

NEW YORK



Cher And Altman On Broadway

By Jennifer Allen



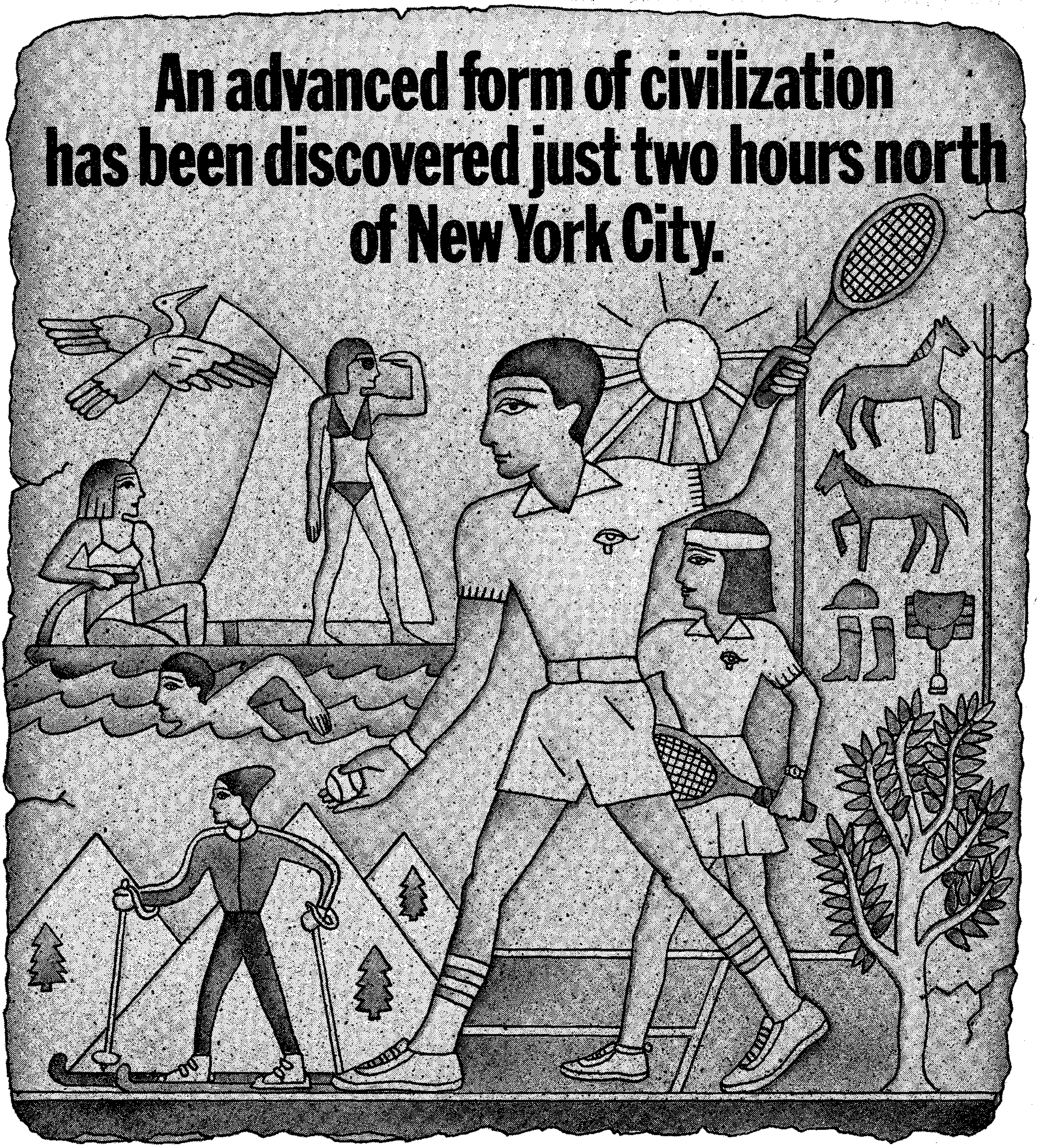
Imported by The Paddington Corporation, New York, N.Y. 34 Proof © 1981

WHAT'S A SPECIAL EVENING WITHOUT
A LITTLE MAGIC?

Baileys. A unique taste so silken, so full of character, only one word can describe it. Magic.

Perhaps it's that taste of magic that has made Baileys America's fastest growing liqueur.

BAILEYS. TASTE THE MAGIC.


An advanced form of civilization has been discovered just two hours north of New York City.

On the rim of a clear, blue lake in the lush foothills of the Connecticut Berkshires, a small community of individuals lives a highly evolved style of life.

They are artists. They are writers. They are professionals from many of the most interesting walks of life. People who are building exciting careers. Or retiring to begin new challenges.

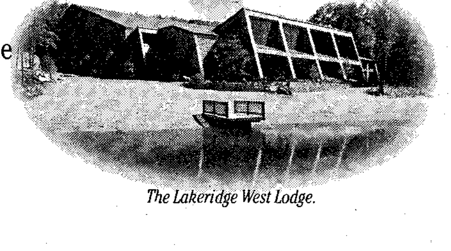
And they call this place Lakeridge. A private community of uniquely designed townhouses on 235 secluded acres in one of historic Litchfield County's most beautiful locales. A place of year-round amenities and natural fascinations. Of idyllic calm and repose.

A very civilized rate.

12½% annual percentage rate fixed-rate mortgages *with no points* are available to qualified applicants. So it's no surprise that just a few of these award winning homes remain for sale.

Photographs cannot capture the setting, nor words really describe the ambiance at Lakeridge. It must be experienced personally. It's simple to arrange. Call for an appointment toll-free 800-243-5374. Or in Connecticut, call collect 482-3591.

The Civilized Amenities include: Indoor and outdoor tennis courts, riding stables and trails, indoor and outdoor swimming pools, two private ski slopes with chair-lift and lodge, two activities centers with health spa, whirlpool bath and sauna. Fishing and sailing. Softball, shuffleboard and basketball.



The Lakeridge West Lodge.

Lakeridge

Take Hutchinson River Parkway, North to I-684 to Exit 9. East on I-84 to Exit 20. North on Rt. 8 to Exit 46. Follow signs to Lakeridge in Torrington. Offering in the Lakeridge Association, Inc. can be made only by Offering Plan.

Estée is the fragrance with the most exceptional of qualities: presence.

And only one woman could have created it.

ESTĒE LAUDER

© 1982 Estée Lauder, Inc. Photograph: Skrebneski Gown: Becky Bisoulis

CONTENTS

20
The Light at the End of the Subway Tunnel?
By Robert Rickles and Harold Holzer

For New Yorkers, who are weathering one of the M.T.A.'s worst seasons ever, there is hope on the horizon. The chronically declining transit system is getting a long-needed financial boost—$7.9 billion, to be exact. We can expect to see dramatically improved service within two or three years, unless the capital plan gets derailed—not improbable, considering the precarious nature of the funding and the M.T.A.'s dismal track record.

26

26
Cher and Altman on Broadway
By Jennifer Allen

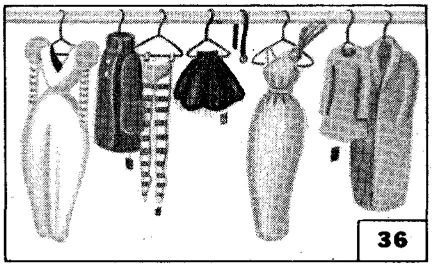
It's an unlikely collaboration, and also a bit of a gamble: an incongruous collection of stars, a director out of his medium, and one of Broadway's biggest houses to fill. But when *Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean* begins previews next month, it will feature pop-culture princess Cher (in her Broadway debut), Sandy Dennis, Karen Black, and Robert Altman as director, mentor, and benevolent monarch.

32
The Good, the Bad, and the So-So
By Gael Greene

Our Insatiable Critic celebrates the good news and grumbles over the bad from the front lines of New York feeding.

36
Orchard Street in Bloom
By Linda Dyett

Orchard Street is still a raucous international bazaar. It is also ripe with some choice new pickings, now that Perry Ellis, Norma Kamali, and a dazzle of other top designers are selling direct to the Lower East Side. This is the time to replenish your winter wardrobe, and here is where to do it for 20 to 50 percent less than you're likely to pay uptown.



36

DEPARTMENTS

11
The Bottom Line: Will Coke Go Better With Columbia?
By Jack Egan

Coca-Cola's planned takeover of Columbia Pictures is very expensive. Will it pay off?

14
On Madison Avenue: The Nowhere Season
By Bernice Kanner

You're right: There are no new hits on TV. The networks don't like it either.

56
The Underground Gourmet: A Good Ribbing
By Barbara Costikyan

Try Tony Roma's, a boisterous joint in a posh neighborhood, for great barbecued ribs, good filet mignon on a skewer, and a terrific onion loaf.

32

THE ARTS

44
On Film: Costa-Gavras Goes to Hollywood
By William Wolf

The controversial director of Z and *State of Siege* is making his American debut, and the result is no sellout.

46
Music: Survival Tactics
By Peter G. Davis

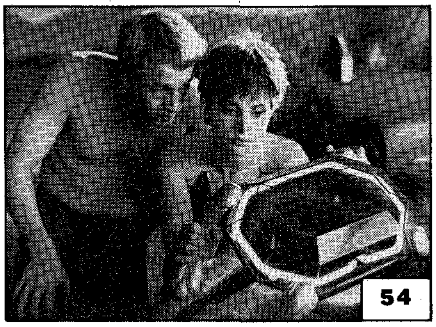
Two enduring sopranos at the Met, a seventeenth-century opera revived, and an avant-garde composer from Russia.

48
Books: Twentieth-Century Blues
By Rhoda Koenig

In *The Dean's December* Saul Bellow bores us with his toplofty view of American squalor.

54
Movies: Empty Calories
By David Denby

Francis Ford Coppola's new epic offers pretty lights and colors, but nothing to chew on.



54

57
Theater: Treasured Chest
By John Simon

Little Me, by Neil Simon out of Patrick Dennis, proves worth reviving for some of its comic moments and performers.

MISCELLANY

6 **Letters**
9 **Intelligencer,** *by Sharon Churcher*
19 **In and Around Town,** *by Ruth Gilbert*
50 **Best Bets,** *by Nancy McKeon and Corky Pollan*
59 **Sales & Bargains,** *by Leonore Fleischer*
60 ***Cue* Listings**
94 ***New York* Classified**
100 **Town & Country Properties**
102 ***New York* Competition,** *by Mary Ann Madden*
104 **London *Times* Crossword**
104 ***Cue* Crossword,** *by Maura B. Jacobson*

Cover: Photograph by Douglas Kirkland/Contact Press Images.

FEBRUARY 1, 1982—VOL. 15, NO. 5. The following are registered trademarks, and the use of these trademarks is strictly prohibited: The Artful Lodger, Best Bets, Best Bits, The Bottom Line, The Capitol Letter, The City Politic, Cityscape, Cue, Cue New York, The Global Village, In and Around Town, Legal Aid, Love Times, New York, New York Intelligencer, Page of Lists, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week in December and the first week in January, and the first two weeks in July) by News Group Publications, Inc., 755 Second Avenue, New York, New York 10017.
Copyright © 1982 by News Group Publications, Inc. All rights reserved. Reproduction without permission is strictly prohibited.
Officers of News Group Publications, Inc.: Donald Kummerfeld, President; John C. Bender, Vice-President and Secretary; Jeffrey A. Leist, Vice-President and Treasurer. Second-class postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-880-0700. Send Form 3579 to *New York*, Box 2979, Boulder, Colorado 80302. Subscription rates in the United States and possessions: 50 issues, $26; 100 issues, $45. **For subscription information, write Joseph Oliver, New York Magazine, Subscription Department, Box 2979, Boulder, Colorado 80322.**

PUTUMAYO

SALE!

Hand-Knit Italian Sweaters:
Orig. $65-$120. Sale $38-$70.
Multi-Colored Uruguayan Sweaters:
Orig. $85-$120. Sale $55.
Hand-Knit Virgin Wool Sweaters
From South America:
Orig. $65-$120. Sale $38-$70.
Muk-Luks From Afghanistan:
Orig. $10. Sale $6.
Wool Gloves From Afghanistan:
Orig. $8. Sale $4.

Putumayo's Own Embroidered
Flannel Clothing From India:
Tops, Orig. $38. Sale $19.
Skirts, Orig. $55. Sale $27.
Dresses, Orig. $70. Sale $38.
Lurex Skirts, Orig. $75. Sale $35.
Matching Vests, Orig. $27. Sale $12.

30% to 50% Off Wool Knit Hats, Scarves, Gloves, Socks and Shawls.
Up to 50% Off Lightweight Cruise Clothing.
20% Off Putumayo's Entire Gallery of
Folk Art, Ceramics and Textiles.

857 Lexington Avenue at 65th St.
(212) 734-3111. Mon.-Sat. 11-6:30
Thursday to 8.

PUTUMAYO

339 Columbus Avenue at 76th St.
(212) 595-3441. Mon.-Sat. 12-7
Sunday to 6.

THE EXTRAVAGANT MODULAR.
UNDERPRICED.

This modular combines
unique modern styling with
exquisite seating comfort, and is
upholstered in rich flannel-(a truly
magnificent group for any home.) and
now yours for these low prices

Corner–**$299**
List– $404
Armless–**$265**
List– $358
Ottoman–**$199**
List– $269
Delivery Charges
Extra

D.F.W. delivers.

People who appreciate authentic designer furnishings and the lowest prices the world-over know that nobody beats D.F.W.'s selection, price and extra services.

- Free, in-store interior design consulting;
- A spacious oasis of eye-catching displays; and best of all —
- The designer names you respect and want at warehouse prices.

DFW has the largest selection of modular sofas in N.Y.

DESIGN FURNITURE WAREHOUSE™
We Discount Luxury

902 Broadway at 20th St. New York, N.Y. 10010.
(212) 673-8900 Mon.-Fri. 10-6, Sat. 10-5, Sun. 12-5.

NEW YORK
WITH
CUE

Editor
Edward Kosner

Managing Editor
Laurie Jones

Executive Editor: **Deborah Harkins**

Senior Editors
Richard Babcock, Peter Devine (Copy)
Susana Duncan, Peter Herbst, Rhoda Koenig
Nancy McKeon, Carter Wiseman
Contributing Editors
Julie Baumgold, Alexis Bespaloff, Marie Brenner
Seymour Britchky, Rinker Buck, Sharon Churcher
Orde Coombs, Barbara Costikyan
Peter G. Davis, David Denby, Jack Egan
Chet Flippo, Linda Bird Francke
Gael Greene, Anthony Haden-Guest, Pete Hamill
Bernice Kanner, Michael Kramer, Kay Larson
Mary Ann Madden, Caterine Milinaire
Nicholas Pileggi, Henry Post, Alan Rich, John Simon
Tobi Tobias, Craig Unger, Richard West, Anna Wintou
William Wolf, Linda Wolfe, Vic Ziegel
Staff Writer: **Leonore Fleischer**
Around Town Editor: **Ruth Gilbert**
Associate Editors: **Frederick Allen, Florence Fletche**
Quita McMath
Assistant Editors: **Jay Merritt, Corky Pollan**
Patricia Weiss
Editorial Assistants
Jim Bracciale, Ellen Hopkins
Fran Kessler, Sarah Lewis, Robert Love
David Pomerantz, Rosemary Rinaldi, Melanie Skrzek
Cue Listings: **Gillian Duffy, Howard Karren, Edith Newha**
Editorial Publicity: **Suzanne Eagle**

Art Director
Robert Best
Photo Editor
Karen Mullarkey
Cover Editor: **Jordan Schaps**
Associate Art Director: **Patricia Bradbury**
Art Production Manager: **David White**
Assistant Art Director: **Don Morris**
Assistant Photo Editor: **Susan Vermazen**
Assistant Art Production Manager: **Shelley Lefkowitc**
Art Staff: **Christine Lang** (Art Assistant)
Deane Folsom, April Garston
Erik Murphy, Vivette Porges, Joan Ranieri

Publisher
Cathleen Black

Circulation Director
Vince Dema
Circulation Business Manager: **Harold Shain**
Staff: **Susan Gates, Nora George, Bella Hopkinson**
Harriet Krivit, Ann Llewellyn, Celina Rubenstein
Marcia Schultz, Midge Stark
Production Director
Frank Sullivan
Production Manager: **Richard Muehleman**
Staff: **Dolores Liberto, Lucy Nathanson**
Controller
Sidney Ferenc
Credit Manager: **Molly Strauss**
Staff Accountants: **Ruth Chamberlain, Carmine Tiero**
Staff: **Rochelle Adjmi, Rosalie Bernstein, Joan Cheda**
Jeffrey Nozilo
Advertising Sales Director
David O'Brasky
Advertising Manager: **Marvin Krauss**
Promotion Director
Elaine Shindler
Promotion Manager: **Anthony Irving**
Research Manager: **Steven Greenberger**
Staff: **Nan Elmore, Linda Katims, Jilann Picariello**
Jane Podhoretz
Sales Representatives
Alan Berman, Larry Burstein, Elinore Carmody
Mary Joe Cassidy, Carol Creilin, Betsy Cronen
Thomas Florio, Jack Kaduson, Wendy Levine
Dennis McAllister, Randy Rosen, Lori Zelikow
Advertising Coordinator: **Nancy Pollock**
Computer Operations: **J. McGehee**
Staff: **Kathy Kontiles, Cynthia La Pollo**
Cheryl Latronica, Mimi Moskowitz, Maryanne Skelly
Chicago: **Heidi Grumley,** Manager
West Coast: **Joseph Kerwin,** Manager
Classified Advertising Manager: **Ellen Aronoff**
Staff: **Jeffrey Telfair**
Information Services Manager: **Valerie Taylor**
Personnel Manager: **Mary O'Connor**
Office Services Manager: **Mary Ann McCarthy**
Staff: **Paul Abrams, Jacqueline Deas, James Dillon**
John Gillette, Joseph Markfelder
Michael Ording, Anna Preato
Special Consultant: **Mort Glankoff**
Assistant to Publisher: **Kathy West**

News Group Magazines
President: **Marty Singerman**
Director of Finance: **Alan Greene**
Coordinator: **Lucille Piccoli**

TIME

Mark Meyer

Inside earth's last empire.

The Soviet Union, more powerful than ever, now confronts a decade of decision, and its choices will change history.

TIME's purpose is to make the news make sense; hence our weekly radar sweep of everything happening everywhere. But on rare occasions, one subject seems to demand an issue all to itself. The Soviet Union, so much talked about, so little understood, was just such a subject.

Out of TIME's 33 news bureaus worldwide, 17 worked on the story. Shifts of TIME reporters and photographers crossed and re-crossed that vast land, visiting hospitals and factories, riding the subway, going behind the scenes at the circus. Our Moscow Bureau Chief, Diplomatic Correspondent, and Managing Editor interviewed top Soviet officials. TIME reporters interviewed Soviet experts in the U.S. For a half-year, the work went on, through the Olympic boycott and the invasion of Afghanistan, in an official climate that warmed steadily from an initial intransigence. Further, personal response from scholars to technicians was unexpectedly cordial.

From a thousand pages of reporting, 50,000 pictures, and a four-foot stack of research data, a remarkable portrait emerged—humane and analytical, comprehensive and discriminating, erudite and lively, scrupulously accurate, vastly readable: a living rule for the journalist as contemporary historian.

We aren't good simply because we are big. But certainly we are big because we work so hard to be good.

TIME

More goes into it.

© Time, Inc. 1981

Our 40·50·60 Warehouse Sale

At our warehouse save 40-60%

Thru Sun. Jan. 31 we're taking 40-60% off the current list prices of our very best selling brass cocktail tables, beds, dining room tables & etageres. All of our sale pieces can be custom sized or select from our own standards. Come & reflect your own good taste with that rich, warm sensuality of our furniture.

A Parable's Tail Warehouse 335 West 16th St. NYC
Between 8th & 9th Aves., 4th Floor of our factory bldg.
Our warehouse is open every day during our sale, 11:00-4:30

A PARABLE'S TAIL LTD
THE SOLID BRASS STORE

WE SELL MORE PLATFORM BEDS THAN ANYONE ELSE IN NEW YORK!

SOLD For $165.00 (SPECIAL SALE)

ONLY $165^00 IN QUEEN SIZE

Even though some have been bold enough to imitate our design, NO ONE can duplicate our QUALITY, or our PRICE. You can't buy a better or less expensive oak hardwood platform bed . . . anywhere!

IMMEDIATE DELIVERY (5 Borough Area)

Call: (212) 242-8693
Master Charge and Visa Accepted

OPEN 7 DAYS A WEEK
12 Noon to 8 PM, FRI & SAT to 9PM

THEEMA™
ten christopher street / new york, new york 10014

LETTERS

Get the Guest

JUST LOVED THAT ARTICLE ON CORNELIA Guest ["City Lights: The Deb of the Year," by Marie Brenner, January 18]. What a delightful kid. So bright, concerned, aware. And what an ironic sense of humor. Right?

Beverly A. Sloan
Brooklyn

PERHAPS CORNELIA'S POPULARITY IS NOT based on her wholesome, traditional attitude regarding higher education for women. And maybe her "sisters" seethe when they read of her decidedly feminine—but not feminist—likes and dislikes. But those are the women who spend their days networking and their nights alone. As a man who bought the feminist ideas when he was an impressionable undergraduate ten years ago, it is a delight to discover that a creature of perfection like Cornelia remains for the men of 1982 New York.

Brian J. Haugh
Staten Island

I CANNOT BELIEVE THAT A REPUTABLE magazine would print such frivolous trash. Someone should inform this little air head that some women have to work, and without a college education we don't stand a chance of getting a decent-paying job. Ms. Guest and her elitist friends foster the kind of mentality that has destroyed our country.

Maryann Pate
Queens

IS THERE SOME MEDAL OF HONOR ACcorded columnists who are repeatedly subjected to interview assignments that could turn the brain into cooked spaghetti? I nominate Marie Brenner. Her latest interview can only be considered combat duty in the twilight zone!

V. M. Jaffee
The Bronx

CORNELIA MIGHT TRY STEPPING OUT OF that elite neighborhood of hers and take a look at what's happening in the real world. She might find that life is more than just choosing between white and hot pink for her coming-out gown.

Catherine Lotwis
Maywood, N.J.

I JUST FINISHED YOUR ARTICLE AND turned to Mummy to pass on the fascinating opinion regarding the E.R.A., but

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, New York 10017.

she was too busy scrubbing the floor and washing the dishes after coming home from her job, where a man just got the promotion she deserved, to talk to me. My dear, really, what this girl will bring to the world will be so significant, and if she's really good, maybe Nancy—oops, I mean Mrs. Reagan—will give her the new china after she's used it one or two times. If she can't use it, she can always give it to "Mamzelle."

Lynn Kay
Larchmont, N.Y.

CORNELIA, WE HAVE AN EXPRESSION FOR people like you: The lights are on, but nobody's home!

Kristin M. Schlicht
Manhattan

WRITING THIS FROM A METROPOLITAN-hospital emergency room. Needed a stat ten-milligram dose of Compazine after reading "The Deb of the Year." Come the revolution, Cornelia Guest will be the first to go. Let them eat cake!

Marsha Greenhut
Manhattan

The Best and the Brightest?

I'VE LEARNED ENOUGH SINCE MY HUNter High days to detest edu-jargon like "intellectually gifted," and I marvel that the public coffers should still support an arrogant institution based on a spurious caste system ["The Joyful Elite," by Katharine Davis Fishman, January 18]. As a teacher of many years, I assure you that no tests exist to measure or even define human intellect; "laboratory school for the intellectually gifted" indeed! All our children suffer from this constant static "measuring" of their intellectual lives. When I join the final charge against my old alma mater, it won't be because I didn't have fun there. It was swell. It'll be because I resent the years I spent getting all that damned "*crème de la crème*" out of my head.

Gioia Shebar
Manhattan

MANY OF THE KIDS IN MY SCHOOL FEEL A sense of pride stemming from the description of us as the "*crème de la crème*." But many complaints have been registered: "We're portrayed as more smug, more snotty than we really are"; "Not everyone's so proud—a lot of kids hate the school and want to go to Stuy and Bronx Science"; "We're not gifted, we're just the same as all the rest." Myself, I dislike the way we are portrayed as snotty. It's an attitude we show because, as a social group, we tend to be rejected by the other private and public schools.

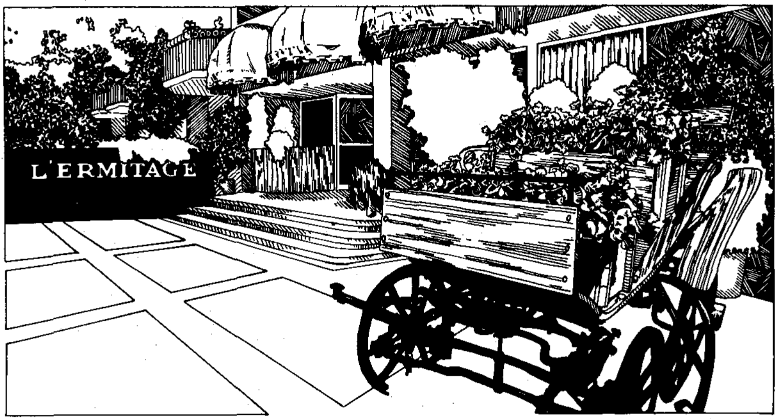
Name withheld
Manhattan

AS THE PARENT OF A GIRL AND A BOY attending the Lycée Français, I am

If you would give a party elegant beyond words, memorize this word... Hisae's

Our approach to parties is quite simple.
They must be grand, elegant, exceptional in every detail—whether in one of our beautiful restaurants or brought to you. The food will be a deliciously subtle blend of Oriental delicacy and Continental savoire faire...the service impeccable...the experience uplifting. For a very special gathering of 50 to 500 people, call Mr. Mark at 753-6555.

Hisae's
45 East 58th Street
12 West 72nd Street



Recipient of the Mobil Five Star and AAA Five Diamond coveted awards. One of only three hotels to be so honored anywhere.

L'ERMITAGE
hôtel de grande classe

9291 Burton Way • Beverly Hills, California
(213) 278-3344
(800) 282-4818, in California (800) 421-4306, Nationwide
Or see your Travel Agent

puzzled by the Hunter student who remarked that the Lycée girls "look like mean snobs—those mouths have never smiled." Our daughter and her Lycée friends always smile when a smile is appropriate. Perhaps the "elite" young man's problem is that the girls don't smile at *him.*

Louis A. Freizer
Manhattan

ON THE ONE HAND, WE ARE ASKED TO embrace democracy, and on the other, elitism. To say that people educated at Hunter are a special breed and those educated at Dalton, Stuyvesant, et al. are "those" and "them" is a spurious argument at best. I thought the liberal credo was to get away from stereotypes and generalities. Finally, the statement "They're there because they're paying, and we're here because we're intelligent" is inaccurate. It should be "They're there because they're paying, and we're here because they're paying."

M. Darrow
Manhattan

IT IS SAD THAT MS. FISHMAN'S NARrow-minded snobbery, and yours, dismisses New York City's special schools such as Brooklyn Tech, Bronx Science, and Stuyvesant as dumping grounds for Hunter's unworthy. Perhaps if Ms. Fishman bothered to find her way into Brooklyn or the Bronx she would realize that these schools offer a highly specialized curriculum of math, science, and engineering taught not by public-school teachers but by professional scientists and engineers. Courses of this level are not even attempted at Hunter. To constantly instill in children a phony sophistication and condescending attitude toward their peers is unforgivable. I would not like my children to go to a school that teaches them that any problem in life must be due to outside forces, for they are so special the problems cannot lie within themselves. It seems to me a way to raise neurotics who cannot deal with life.

Maureen Cox
Brooklyn

THE STUDENTS AT HUNTER ARE NOT snobs, and not "elite," and we resent being called that. We are just bright young people fortunate enough to attend this school.

Amanda Edelbaum and Alix Pustilnik
Manhattan

DESPITE THE FACT THAT WE MAY BE GENerations apart and strangers when we meet, we Hunter alumnae experience a phenomenon that I call "instant recognition." There is a quintessence of being a "Hunter girl": We do not dentalize our *t*'s or *d*'s, nor do we click our *g*'s in pronouncing "Long Island"; we can translate the Latin motto on a pack of Pall Mall cigarettes; and we know that momentum equals velocity times mass. But there is more: the love of learning, the spirit of inquiry and independence, and the sense of purposefulness in our lives. All this, and some of the happiest times we have ever had.

Leonora Lombardo Ianuzzi
Mohegan Lake, N.Y.

IN 1976 I WAS ONE OF THE THOUSANDS of "intellectually gifted" sixth-graders who took the entrance examination for Hunter College High School and passed. Hard as it may be to believe, I opted for a smaller, more personal school. Trinity is not a haven for rich, spoiled, young New Yorkers. We, too, pursue intellectual activities and are given full rein to speak our minds, a freedom that I do not deem "unusual." Miss Fishman's comments about Hunter were enlightening and interesting; the denigration of all other New York schools was unnecessary and narrow-minded. I cannot help but feel that her judgments about private schools and their students were more "salted with envy" than "superiority."

Barri Hope Gordon
Queens

Some occasions demand a splash of something better than vodka.
COINTREAU
ONLY COINTREAU IS COINTREAU.
COINTREAU
COINTREAU LIQUEUR, 80 PROOF, RENFIELD IMPORTERS, LTD., NY © COINTREAU CORP. 1981

INTELLIGENCER

Taxi Business Not So Hale

WITH THE CITY TALKING about putting thousands of "green" cabs on the streets, yellow-cab medallions no longer look as good as gold.

"Brokers are officially listing a medallion at $60,000, but they're actually changing hands for as low as $55,000, and there's many more sellers than buyers," said Larry Goldberg, an editor of *Taxi Drivers Voice.* A year ago, medallions were selling for $68,000, Goldberg said.

To get more cabs on the street, a city panel is reportedly considering the introduction of the green-colored taxis, which would pick up passengers in the outer boroughs and north of 96th Street, in Manhattan. In addition, transportation mogul William Fugazy is planning to flood the city with new radio-call cabs. Said one taxi-drivers' union official, "I've had 30 calls in the last ten days from people wanting advice on how to sell out of the business."

Ron Reagan Gets Starring Role

BY APPEARANCES, ANYWAY, THE BALLET CAREER OF RON Reagan Jr. has taken a grand jeté forward.

A member of the Joffrey Ballet's training company, the president's son is appearing shoulder to shoulder with some of the ballet world's leading soloists—in an ad for Capezio, the manufacturer of ballet shoes and clothes.

Darci Kistler
Ron Reagan
YOU'RE A STAR IN CAPEZIO
The Capezio Catalogue for Dance, Theatre & Recreation, Dedicated to The Dancers of America.

Good company: *A step up.*

The ads picture the 23-year-old dancer flanked by young stars of the American Ballet Theatre, the Los Angeles Ballet, and the Washington Ballet. To Reagan's immediate right is New York City Ballet soloist Darci Kistler.

"People do come to see him dance because he is the president's son, but I am very scrupulous about this sort of thing," said Regina Ovesey, the advertising agent for Capezio, who signed young Reagan up.

"I checked with people in the dance world, and they thought he was a promising dancer," Ovesey told *New York.* "He felt overwhelmed to be in the company of such gifted young dancers and that this was his contribution towards dance."

The contribution was rewarded, however: Ovesey said young Reagan is getting a "fair" fee.

Old Line From 'Arthur' Sets Off Oscar Flap

Collaborators: *Cross et al. . . .*

ARTHUR MAY HAVE BEEN AN amiable (if somewhat sodden) fellow, but someone apparently has it in for his theme song.

An unidentified member of the Academy of Motion Picture Arts & Sciences questioned the eligibility of the *Arthur* title song for an Oscar.

The challenger pointed out to academy officials that a line of the lyrics comes from an old, unpublished tune by Peter Allen and Carole Bayer Sager.

The theme song's writers, Sager, Burt Bacharach, and Christopher Cross, credited Allen for the use of the line ("When you get caught between the moon and New York City"); the academy considered the challenge and dismissed it on the ground that the old song was never published.

But the episode has left some bruised feelings.

. . . borrowed from Allen.

"It was obviously a sabotage effort," said Stephen Paley, director of music for Orion Pictures, the studio that produced *Arthur.* "People here like to see other people fail, and revel in their misfortunes."

BY SHARON CHURCHER

Nuke Panel To Rein Probers?

THOUGH THE NUCLEAR REGulatory Commission has pledged better policing of nuclear plants, an internal memorandum reveals that the agency may strip its most outspoken investigators of much of their authority.

The target of the curtailment is the Office of Inspector and Auditor (O.I.A.), which recently issued a report critical of commission practices.

"This is an attempt to muzzle the only part of the N.R.C. that has been aggressive in going after criminal cover-ups of safety defects," charged Thomas Devine, a lawyer with the Institute for Policy Studies, a leftish think tank in Washington, D.C., which obtained the memo under the Freedom of Information Act.

Currently, routine checks at reactor sites are carried out by members of N.R.C.'s enforcement staff. Their work is monitored by the O.I.A.—a sort of watchdog for the watchdogs—which has the authority to conduct its own criminal field investigations. In a publicized report last year, the O.I.A. claimed commission enforcement staffers had inadequately investigated complaints about shoddy work at the W. H. Zimmer reactor in Ohio.

Publicly, the N.R.C. seemed to back the O.I.A. Privately, however, N.R.C. operations director William Dircks complained in an internal note that "O.I.A. may not clearly understand the N.R.C. mission or priorities." In a related memo, he has urged that all field investigations be the sole responsibility of the regular enforcement staff.

An N.R.C. spokesman said the commissioners hadn't yet acted on Dircks's proposal.

Photographs: bottom left, Barry Schultz/Retna; bottom right, Shapiro/Sygma.

How 'Brideshead' Got Revisited

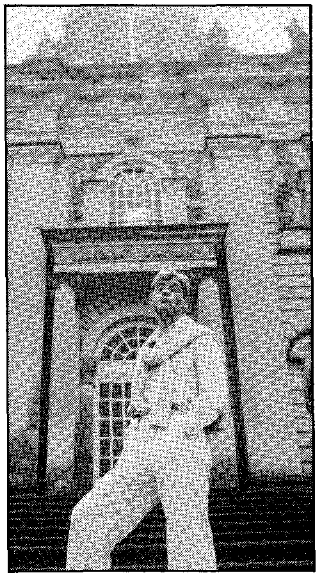
JOHN MORTIMER, WHO GETS the credit for adapting *Brideshead Revisited,* said in a recent New York *Times* article that there were "many ways" of bringing the Evelyn Waugh novel to television. Though he didn't mention it, the way that was chosen wasn't really his.

"Mortimer wrote a six-part version that was too condensed," said a source. "It was almost totally rewritten by the producer and the director."

The British team that made the public-television series confirmed that the screenplay underwent a "sea change" from the original script by Mortimer, who also wrote *Rumpole of the Bailey.*

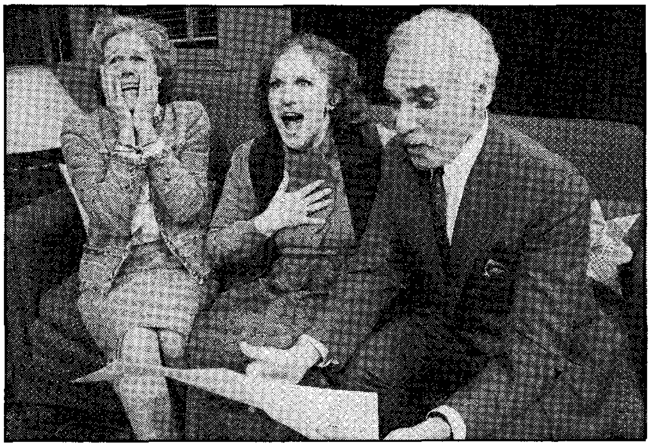
"Mortimer gave us what we initially wanted, but our sense of what we should be doing altered," said director Charles Sturridge. He worked on the show, which stars Anthony Andrews and Jeremy Irons, among others, with producer Derek Granger.

"Really, it was a technical expansion using Waugh's book, and John Mortimer was very nice and kind and left it to our good taste," Granger explained.


Andrews: *Adaptable.*

Should the screenplay credit have gone to Granger and Sturridge, then? "Who cares?" Granger said.

Media Notes From All Over


A reprieve! *Good news for* Grown Ups *cast from the* Times.

THE HERO OF JULES FEIFFER'S *Grown Ups* is a New York *Times* reporter—and the hero of the show's producers ought to be the paper itself. Though few other critics were enchanted, the black comedy opened on Broadway last December to a generous review by the *Times'* Frank Rich. Four days later, *Grown Ups* was the subject of a feature story by the paper's Michiko Kakutani, followed in five days by a piece by Walter Kerr. Feiffer was mentioned again in a Frank Rich essay on January 3. Meantime, the play was having trouble finding an audience, and on January 14 the *Times* reported that it might close. Rich galloped to the rescue with his January 15 article, "The Case for Keeping Feiffer's *Grown Ups* Open." The result? "Sensational business," said a *Grown Ups* spokesman. "We've decided to stay open for at least another three weeks. The *Times* has been very supportive." . . . The day before *American Heritage* revealed it would publish secret Oval Office tapes made by Franklin D. Roosevelt, the prestigious history journal fired its editor, Geoffrey Ward. The reason, according to a source: *Heritage* publisher Samuel Reed complained that Ward had made the magazine "insufficiently journalistic." "That's bizarre, because the F.D.R. story was picked up by the national press, which is probably the most exposure this magazine's ever gotten," said the source. Ward, who is being replaced by *Esquire* executive editor Byron Dobell, wouldn't comment. Said Reed, "Byron Dobell will bring in a sense of journalism which will be healthy."

Don't Leave the Palace Without It

A PARIS ENTREPRENEUR HAS set up a business club for a rather exclusive clientele: Arab millionaires.

The Imperial Falcon Club claims that it has already signed up thousands of subscribers who have a combined fortune "exceeding the United States budget."

"We basically help Arabs traveling abroad to avoid being ripped off," said Jean-Yves Haydar.

Haydar founded the club in Paris last year and plans to open a New York office in March.

"Establishments like Van Cleef, Boucheron, Dior, and Cartier are affiliated with us and, believe it or not, give our members discounts," Haydar added.

The organization publishes a magazine, *Style,* with tips on subjects like falconry and tax laws, and it also rents Rolls-Royces, yachts, and jet aircraft to subscribers.

"We've founded the Princess Club for wives and daughters," Haydar said. "They get a light-pink-and-gold card. The Imperial Falcon card is gold and black."

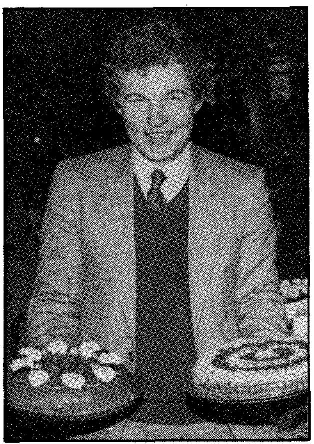
Will Laundry Set Wash Here?

THE SHOW-BUSINESS AND media people who brought you that Hamptons hot spot the Laundry are cooking up a $1.5-million plan for a Manhattan restaurant.

Superagent Sam Cohn and restaurant designer Billy Bonbrest are already committed. Other Laundry partners—including director Bob Fosse and P.R. man John Scanlon—say they're interested.

The group is negotiating for a lease in the Alwyn Court, on 58th Street and Seventh Avenue, where, according to Bonbrest, the market will be the "film, theater, and TV" crowd.

Name Tagged At the Hyatt


Ben-Gurion: *Yes.*

DINERS AT THE GRAND Hyatt's Crystal Fountain sometimes ask about the familiar name on the tag worn by the assistant manager. The answer is yes, the young man *is* related to the first prime minister of Israel.

After four years as an Israeli paratrooper, Alon Ben-Gurion, 30, grandson of David Ben-Gurion, is making a career in the hotel business. "I am not interested in politics," said Ben-Gurion, who was severely wounded during his army stint. "But after people see my name tag, a lot of them ask if I am the grandson, and want to talk politics. We are here to serve guests, so it doesn't bother me."

Photographs: top, Martha Swope; right, Carrie Boretz.

The Bottom Line/Jack Egan

WILL COKE GO BETTER WITH COLUMBIA?

A Most Expensive Gamble

THE COCA-COLA COMPANY'S ANNOUNCEMENT that it intends to purchase Columbia Pictures Industries for over $800 million seems to have been hard for Coke's shareholders to swallow. The price of Coca-Cola stock dropped more than 10 percent to under $31 in the two days after the proposed deal was unveiled.

Wall Street analysts have been highly critical of the move, too. The consensus appears to be that Coke, in an effort to diversify into the entertainment business, is paying much too much for Columbia. "They're paying an unattractive price for an attractive company," says Joseph Doyle, who follows the giant soft-drink conglomerate for Smith Barney Harris Upham. "It's a mistake on Coke's part." Doyle calculates that even if Columbia's earnings increase 30 percent a year—an extremely difficult target in the volatile entertainment field—"Coke won't see a meaningful boost in its earnings until at least 1986." He concludes that as a result of the Columbia acquisition, any investment in Coke shares will be "dead money" for the next two years.

Allen, Kerkorian: *Both have profited handsomely from Columbia.*

Just as the stock of a company being taken over usually goes up in value, that of the acquiring corporation usually goes down. This is mainly because the corporation must sacrifice profits to pay for its big purchase. But the sharp drop in Coke's shares has led to speculation that the whole deal may come unstuck when it reaches Coca-Cola's board of directors for approval.

"If the price of the stock keeps going down, chances are increased it won't go through," says Merrill Lynch leisure analyst Harold Vogel. "There have to be a number of board members who can't enjoy seeing their own shares decline. And if the descent continues, it would only be natural for the board to question the wisdom of the acquisition."

The $71-a-share sale to Coca-Cola represents a windfall for Columbia shareholders and a triumph for Allen & Company, the investment-banking firm that bought into Columbia nine years ago when the stock cost just over $4. Herbert Allen Jr., chairman of Allen, is also chairman of the board of Columbia Pictures. His firm's holdings represent about 6 percent of Columbia's 10 million shares.

Coca-Cola is paying, at $71 a share, roughly seventeen times Columbia's projected per-share earnings for the current fiscal year. Among entertainment and movie companies, only Warner Communications commands that kind of premium price for its stock. But Warner's price is based more on the stunning growth of its Atari video-game subsidiary than on its film activities, which account for a smaller portion of company profits each year. Coca-Cola itself is selling at 7.6 times earnings after hitting a multiple of 9 recently. Analysts predict that Coke shareholders will have to put up with this lower multiple—a reflection of lessened earnings expectations—for a long time to come.

Why would Coca-Cola pay such a generous premium for the movie company's stock? Coke had singled out the entertainment industry "as an excellent area for profitable growth," company chairman and chief executive Roberto Goizueta said last week, adding that "Columbia is one of the creative and financial stars in this industry."

Columbia is certainly one of the best-run and most successful Hollywood movie companies. But, after such a big offer, one has to wonder whether Goizueta has become star-struck. "Coca-Cola was subjected to a good sales job by Allen," says one observer. "The people at Columbia transferred their enthusiasm for the business to Coke and got them excited with the potential for film libraries and video games." Columbia owns D. Gottlieb, the pinball-machine company, which has been a money loser until recently and has had a hard time breaking into video games. Coke, with its financial muscle, may want to pump funds into Gottlieb to try to make it more profitable.

One constant in the movie business has been its extreme volatility and cyclicity. Claims were made just a few years ago that, what with all the new ancillary markets like videocassettes and cable, you could no longer lose money making movies. This rosy view faded in the last year as numerous expensive films bombed. Dozens of new production companies were created several years back to take advantage of this "no risk" business, and most have folded. Hollywood seems to be going through a general retrenchment.

Columbia has managed to avoid the big-budget disasters that have plagued most other studios, and under studio chief Frank Price has released a number of moderate-budget films, such as *The Blue Lagoon, Stir Crazy, Stripes,* and *Kramer vs. Kramer,* that have kept the company profitable. But it's foolish to extrapolate from past successes in the movie industry.

"It's a lot tougher business than it looks to be on the surface," says Vogel. "It requires a relatively high level of investment but has uncertain payoffs."

For a sense of the risk involved, one has only to look at what's happening at Metro-Goldwyn-Mayer Film Company. M-G-M, controlled by investor Kirk Kerkorian, who holds 54 percent of its shares, bought United Artists last year for $380 million in order to obtain a distribution system. At the same time, under chief executive David Begelman, it committed itself to a hefty and expensive production schedule. It has yet to hit the jackpot and has suffered a series of box-office disappointments. Its three 1981 Christmas releases, *Buddy Buddy, Whose Life Is It Anyway?,* and *Pennies From Heaven,* were all failures. And M-G-M's debt has soared from $60-million in fiscal 1980 to almost $575-

Photographs: left, Joe McNally/Camera 5; right, Robert E. Dallos.

Sleeping beauty sale...

Castro's "Cromwell", converts to
a most comfortable bed sleeping two.

Don't miss this opportunity to
make 1982 a year of the blissful sleep.
Huge savings on a wide selection of designs, sizes
and fabrics. Many for Immediate Delivery. Nobody builds
a convertible sofa like Castro. Nobody can. America's favorite
space-saver.— made in our own factories.

Castro Convertibles®

New York, Paramus, Washington, Alexandria, Miami, Ft. Lauderdale, Boca Raton and
other principal cities. Main showroom — 43 West 23rd St. (The Castro Building), N.Y.C. (212) 255-7000
Contract, Export & Mail Order Divisions — 1990 Jericho Turnpike, New Hdye Park, L.I. (516) 488-3000

The ambiance
is Milano, 1982.

The prices
are Roma, 1962

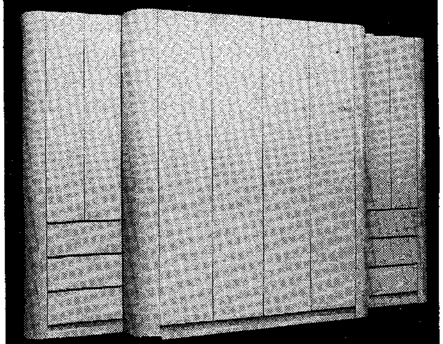
The food
is Bolognese,
timeless.

RISTORANTE
PONTE

30 EAST 60TH STREET • TEL. 421-8151
Open 7 days a week. Pre Theatre & After Theatre
801 SECOND AVENUE • TEL. 687-4940
Open Monday to Friday. 11:30 AM-11:30 PM.
1300 NICOLLET MALL • MINNEAPOLIS, MN.
Open 7 days a week

Designer
Cabinets

Finishes Available
Lacquer, formica, mirror
stain and unfinished



Customized for
Murphy Beds

- Platform Beds
- Storage Beds
- Wall Systems
- Tables
- Dressers
- Bookcases
- Cabinets
- Lofts

Manhattan Cabinetry, Inc.

Storage Space Specialists

Factory: 41-05 37th St.
Long Island City / 937-4780
Mon-Sat 8-4:30

1612-14 First Ave.
737-7334 / 628-2904
Mon-Fri 10-7 / Sat 10-6

million in fiscal 1981. The company must repay banks $109 million by May 14.

"M-G-M has a horrendously leveraged balance sheet and needs some breakaway hits," says one analyst. "If they don't generate some cash flow soon they could be in trouble."

M-G-M's chairman, Frank Rosenfelt, says he isn't worried about paying off the looming loans. "I have every confidence that we have enough assets to produce the needed cash," he asserts. "If we need more time, I'm sure we'll get it. Our lenders aren't worried about it." And he adds that the company expects two of this year's releases, *Rocky III* and *Poltergeist*, a Steven Spielberg production, to be sizable hits.

Rosenfelt could be right, and a few blockbusters could easily solve M-G-M's problems. But without any big hits the studio could be in very serious trouble a year from now. Kerkorian, who has a history of taking big gambles and winning, could face his closest call so far.

Whatever happens with M-G-M, its recent history vividly illustrates the risks inherent in the motion-picture business and the dependence a company can have on the success of a few films.

Columbia itself had a large debt load when the Allens and other investors took control. And not until *Close Encounters of the Third Kind* scored a mammoth success could the company significantly reduce its debts. Ironically, Begelman was Columbia's studio chief when *Close Encounters* was made. He resigned from the company soon after the film was released—when it was revealed he had embezzled more than $60,000 from Columbia.

And until a year ago, Kerkorian had a 25 percent stake in Columbia Pictures, but, after skirmishing repeatedly with management over how to run Columbia, he was bought out for $55 a share. Although Kerkorian made a very nice profit from his Columbia investment, it's easy to suggest now that he might have been better off sticking with Columbia than buying U.A.

If Coca-Cola goes through with its purchase, it may be in for some surprises as the parent corporation to a movie company. And not all of them will have to do with profits and losses. As one analyst points out, "The two corporate cultures will probably have more difficulty meshing than they currently believe. The movie business tends to attract media attention and has a following beyond its significance for profits. It's difficult to imagine that the conservative Bible Belt holders of Coca-Cola stock will be appreciative if Columbia Pictures makes two R-rated films, or gets involved in something very controversial."

Only time will tell if, for Coca-Cola, things go better with Columbia. ■

Introducing Fidelity U.S. Government Reserves.

The security of a U.S. Government portfolio. The high yields of a money market fund.

UNITED STATES GOVERNMENT SECURITIES

INVESTED EXCLUSIVELY IN

Fidelity U.S. Government Reserves is a new money market fund for those who want today's high yields—plus the extra margin of safety that comes from investing in a portfolio of short-term securities issued by the U.S. Government and its Agencies.

All it takes is $1,000.

Fidelity U.S. Government Reserves offers you high yields with an initial investment of as little as $1,000. And you can add to your account anytime with $250 or more.

You get investment security.

Today many conservative investors are turning to U.S. Government securities. With Fidelity U.S. Government Reserves you get the additional benefit of professional management.

Plus, you have the security of investing with Fidelity, one of the nation's leading financial organizations.

Your money's never locked up.

Fidelity U.S. Government Reserves has no minimum investment period. No penalty for early withdrawal. You can withdraw money anytime by simply writing a check for $500 or more. Or call us and we'll have the money deposited directly in your bank account.

Call and learn more today.

Fidelity Group Over $13 billion of assets under management.

"Hello, Fidelity. I want those high yields with extra security."

Call Free
(800) 225-6190
In Mass. Call Collect (617) 523-1919

FIDELITY
U.S. GOVERNMENT RESERVES
P.O. Box 832, Dept. FA-020182
82 Devonshire St., Boston, Mass. 02103

50

For more complete information, including management fees and expenses, please write or call for a prospectus. Read it carefully before you invest or send money.

Name

Address

City State Zip

Retirement Plan Information: ☐ Keogh ☐ IRA ☐ 403(b)

The Fund is invested in a portfolio consisting entirely of U.S.Government securities. Fund shares themselves are not guaranteed or sponsored by any governmental authority, and the Fund's yield will fluctuate.

On Madison Avenue/Bernice Kanner

THE NOWHERE SEASON

Cavalcade of Flops

THEY SEEMED LIKE SUCH GOOD IDEAS. A.B.C.'s *Maggie,* a sitcom written by Erma Bombeck about a harried suburban housewife, looked so much like successes of seasons past. N.B.C.'s *Lewis & Clark,* a sitcom starring Gabe Kaplan about a New Yorker who moves to Lubbock, Texas, to open a country-music club, seemed very promising. And C.B.S.'s *Jessica Novak,* an hour-long drama about an ambitious TV reporter, seemed to be cut from the *Lou Grant* pattern. It had to be a winner.

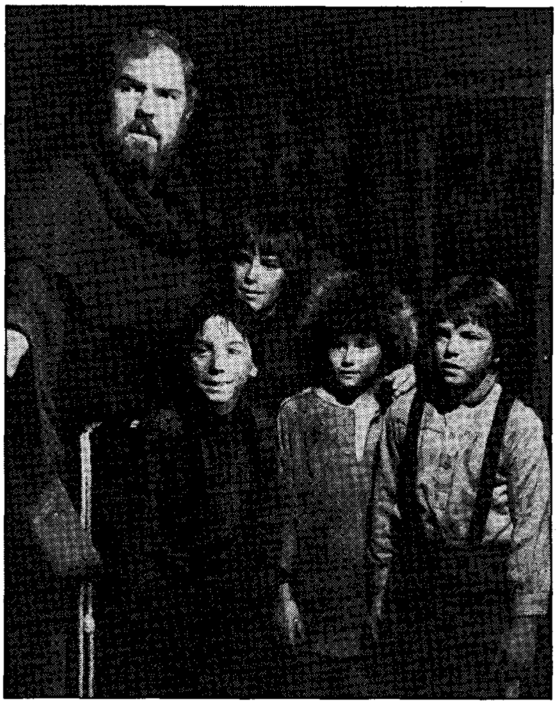
It wasn't. These and other "good ideas" bobbed briefly in the last few months, then sank, victims of the most atypical and somber fall season in the history of prime time.

The season opened three weeks later than usual and without the traditional shotgun start. The first new offering, C.B.S.'s *Mr. Merlin,* aired October 7. Others staggered on throughout the fall, and some, like N.B.C.'s *The Devlin Connection,* won't arrive until spring.

The three-month writers' strike last spring and the midsummer baseball strike, which gave rise to extra playoffs, stalled everything. And N.B.C. had its own bad breaks. *The Devlin Connection* was postponed when Rock Hudson had emergency heart surgery. *Bret Maverick* was stayed after James Garner cracked some ribs. And *The Powers of Matthew Star* never went on the air, since its star, Peter Barton, was badly burned on the set.

In most past seasons, three or four new shows became smash hits; this year, none did. Only C.B.S.'s *Falcon Crest* made it to the top twenty. Only 2 of the 25 new programs have averaged a 30 share, the industry's traditional standard for success. *Falcon Crest,* which follows top hit *Dallas* and stars Jane Wyman, has attracted a big audience, but nowhere near the 45 share *Charlie's Angels* racked up when it first aired, in 1976, or the 42 share *Fantasy Island* garnered in 1978. And it hasn't run long enough for anyone to call it a winner.

This year's new fall shows have fared worse, on average, than any in memory. The top ten averaged a 27.5 share, down from 28.3 a year ago and 32.3 in 1979. In addition, many big returning shows haven't packed the punch the networks expected. *Diff'rent Strokes, Real People, The Love Boat,* and *Fantasy Island* are all off by four to six share points. *Taxi, Barney Miller, Lou Grant,* and *CHiPs* have lost some of last year's glow.



Father Murphy: *A winner—by this year's standard.*

In fact, the networks as a whole have lost share. Americans are watching more TV than ever—six and three-quarters hours a day per household—but they're tuning in less to the networks. Last quarter, the three nets together rustled up only an 84 share, four points below what they'd scored a year ago. N.B.C. couldn't attract the fall audience it had guaranteed advertisers, so it has stopped selling spots for this quarter, and is giving them away as recompense instead.

Things may get even worse. Don Johnston, chairman of J. Walter Thompson, believes that by 1990 the networks' combined share will dip to the 65-to-73-percent range, and that their viewers will be, by and large, older, poorer, and less educated than the "cherry pickers" who go off to other media. Ogilvy & Mather foresees a drop to 59 percent.

The season has been one of mass confusion caused by the bumper crop of new shows—a record number—and the unpredictable way they've gone on (and off) the air. *Maggie, Lewis & Clark,* and *Jessica Novak* are hardly the only casualties. A.B.C. set aside *Open All Night* and *Making a Living,* C.B.S. put *Shannon* on ice, and N.B.C. tucked *Nashville Palace* away for a spell and downplayed other introductions by releasing "limited series." The failure rate for new shows is generally 80 percent, and only one in ten is likely to survive three seasons, after which it can make money from syndication. While this year's rate is not actually higher so far, the frenetic atmosphere makes it seem much worse.

Says Robert Buchanan, executive vice-president of J. Walter Thompson, "The 'indies' [there are 144 independent stations nationwide], cable, pay cable, discs, cassettes, and even video games are frittering away the networks' audience. And production costs have gotten so out of hand [it costs $800,000 to produce an episode of *Lou Grant* today; the average was $500,000 in 1977] that the networks must react faster, and yank shows off faster. In years past, there were commitments for 26 episodes; now a show can air maybe four times and be gone. Even if there's a contract, it's cheaper for the network to buy it out than to lose money from depressed ratings." Each full-season rating point is worth almost $50-million in ad revenue to the network.

Before a show is yanked, however, it's likely to be shunted to a new time. A show's positioning is even more important than its raw power and attraction, Buchanan says. Sunday and Monday are the biggest viewing nights, Friday and Saturday the weakest. Still more important is what the show plays against. "A good show in a bad time period—against superior competition—may not make it," Buchanan says. "A less than spectacular show in a good slot—say, hammocked between two winners—has a much better shot." *Dallas,* not an instant hit, inched from a 25 share to a 30, a 35, and finally a 42 in its second season and after several time shifts.

"Shunting around of programs began five years ago with pre-empting for specials, but now it's become a way of life," says Steve Leff, executive vice-president of Backer & Spielvogel. He is not happy with the result. "You can kill even the best stuff by wholesale shuffling. It did in *Sing Along With Mitch.* And it's particularly hard on new shows. People will follow *Dallas* to a new time, but move *Abe's Other Wife* and they'll give up."

Juggled shows are not the only prob-

By diligence, a quick-witted young fellow can rise from rags to riches.

Photo: Library of Congress

© Time Inc. 1982.

A lot of people think the age of rags to riches died with Horatio Alger.

Are they wrong! The opportunities are out there as never before—if you have the drive and determination and guts to go after them.

Only *now* you don't have to hide your ambition.

Society has decided that it's OK to be frank about the drive for success.

If you're one of the fast-track people, you've probably been reading FORTUNE for years.

After all, when you're running with the best and the brightest, you need all the help you can get.

That's FORTUNE. It's the authority. It's the business magazine you rely on when you've *got* to be right.

It helps the movers and shakers decide how to move and what to shake. It's their early-warning system, alerting them to opportunities and dangers around the next corner.

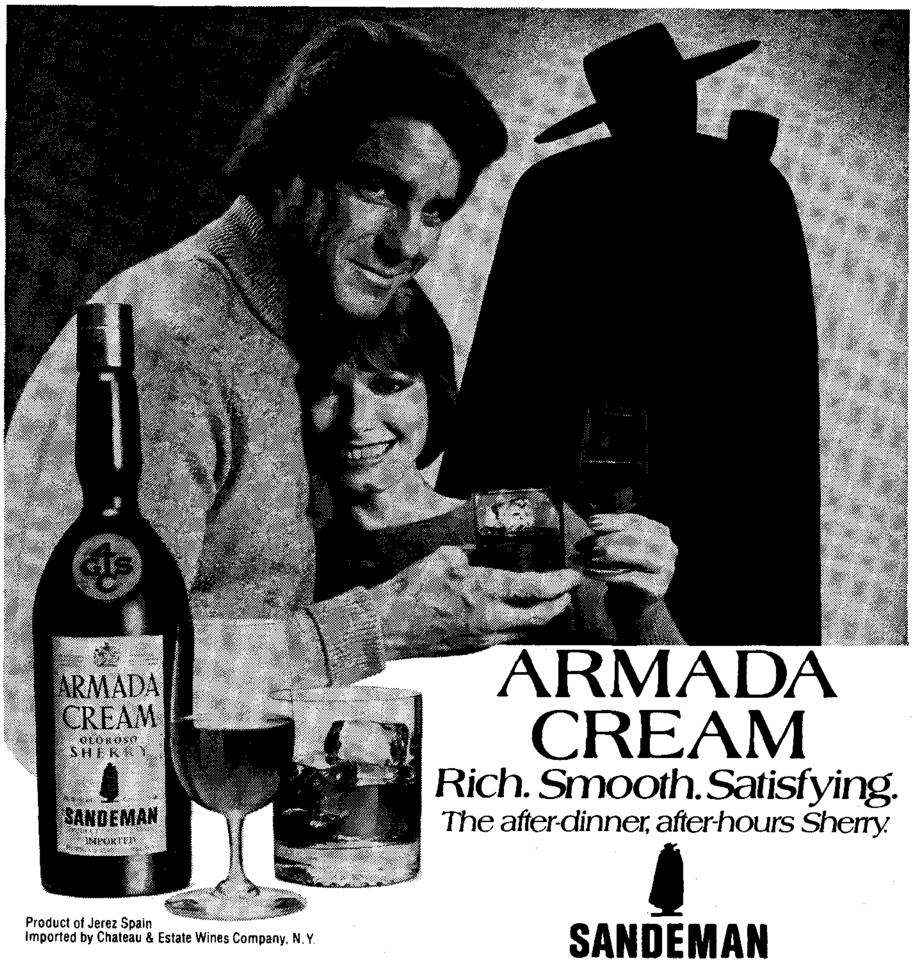
In marketing, management, technology, everything—FORTUNE's where you get a vital couple of steps on your competition.

It's the business magazine that can help you make it—and keep it.

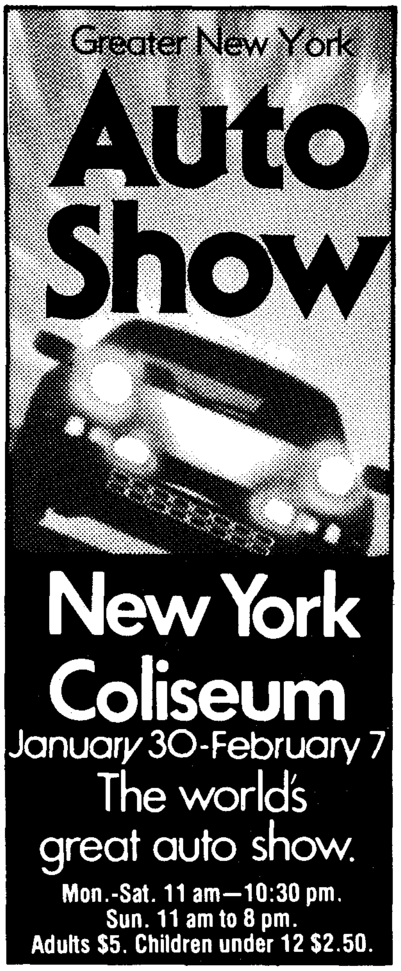
It's the business magazine to advertise in when you've got news for the fast-track people.

FORTUNE

How to succeed.



ARMADA CREAM
Rich. Smooth. Satisfying.
The after-dinner, after-hours Sherry.
SANDEMAN
Product of Jerez Spain
Imported by Chateau & Estate Wines Company, N.Y.



Greater New York
Auto Show
New York Coliseum
January 30-February 7
The world's great auto show.
Mon.-Sat. 11 am—10:30 pm.
Sun. 11 am to 8 pm.
Adults $5. Children under 12 $2.50.

KAMEHACHI
JAPANESE CUISINE
SUSHI-TEMPURA
Lunch • Dinner • Supper
Served Til 12 A.M.
Credit Cards • Closed Sun.
14 East 47th St. N.Y.C. Tel. 765-4737

Distinguished Italian Cuisine on the NEW Grand St.
LA BANCHINA
200 Grand St., Little Italy, N.Y.C.
Res. (212) 431-5372 Major Cards

FRESH FISH AND PRIME MEATS DELIVERED DAILY!
Restaurant, Banquets,
Business Meetings, Piano Bar
ALL REASONABLY PRICED
GRAMERCY PARK HOTEL
21st St. & Lex. Ave., NYC GR5-4320

LUNCH
DINNER
SUPPER
228 8490
9th & UNIVERSITY
JAZZ FROM 10PM
KNICKERBOCKER SALOON

lem: "Program quality just isn't as good as it used to be," says Mike Drexler, executive vice-president of Doyle Dane Bernbach. "Viewers are disenchanted. The strike played havoc with the shows. The mission was to get it all on the air, and a lot of unpolished stuff was thrown into the breach."

"It's like when the star quarterback is hurt," adds Buchanan. "You don't stop the game. You bring out the backup, even a rookie. The show must go on."

The network people don't take such a dim view of their predicament—at least publicly. And they're not hurting financially. They sold their 1981–82 ad spots later than usual, but sales ended up strong. Ad rates were up an average of 10 percent, with the typical 30-second prime-time spot fetching $80,000.

Programming is *not* the problem, says N.B.C. vice-president Lee Currlin. Even the big movies run on TV last month didn't get the numbers expected. *Grease* won only a 38 share; *Close Encounters,* 34; and *The Goodbye Girl,* a paltry 22. "We can't deny the erosion of network viewing," he says. "And it's harder to catch lightning in a bottle. Funny thing is, with no network clearly king, the chances of a blockbuster are dimmed."

Tony Thomopoulos, president of A.B.C. Entertainment, agrees. "If you had one place that everybody came to, the chances of an explosion would be bigger," he explains. "You'd have a greater concentration of the audience. But these are the days of the dispersed audience." To fight back, the networks have gone into cable themselves, commissioned more made-for-TV movies, and widened their search for talent. C.B.S. recently became the first network to award a pilot-development contract to an overseas production company.

Advertisers have now begun to talk of a 26 share as the new definition of success. By that criterion, *The Fall Guy* and *Father Murphy* are winners. They're also talking about the death of the established calendar. "More and more, the first season will fade into the second season of replacement shows," says Drexler. "New shows used to run out in April; now they'll go on into May. And the nightmare of changed times and cancellations won't go away. The networks have got to try anything."

Advertisers don't like what's happening. They are moving into cable but not giving up on network prime time. "It's still the only game in town, the best way to reach mass America fast, so we're locked into the bleachers," says Drexler. And Leff says that though people sell TV short, they're still gobbling it up. "People say they don't watch it, but walk your dog at night and you see the flickering blue light in every window. That's not because they hate it. It's just kind of in to dump on TV." ▬

IN AND AROUND TOWN

By Ruth Gilbert

January 25 through February 3

S	M	T	W	T	F	S
	25	26	27	28	29	30
31	1	2	3			

The King Cole Room continues its tribute to the great composers of Broadway with "Can't Help Singing . . . ," a four-performer salute to Jerome Kern, through February 13. *Great Vibes! Lionel Hampton & Friends* airs January 27 at 8 P.M. on Channel 13. For improvisational satiric theater, try the First Amendment, at 2 Bond Street, Fridays at 8 P.M. and Saturdays at 8 and 10:30 P.M.

A Roman Carnival

Forty-eighth Street's answer to Mardi Gras, Mamma Leone's "Carnevale '82," is a 22-night festival with continuous music by a Neapolitan band, tarantella dancers (above), and sundry strolling entertainers. The tradition began in ancient Rome; Mamma's version begins February 2.

Nice on Ice

It's that time of year again—the forty-second *Ice Capades* arrives at Madison Square Garden January 27. World and Olympic figure-skating champion Dorothy Hamill (left), three-time Canadian ice-dancing champions Lorna Wighton and John Dowding, and other skate stars will perform.

Change of Address

Joseph and the Amazing Technicolor Dreamcoat, an enormous success Off Broadway, moves to Broadway's Royale January 27. It's by Andrew Lloyd Webber and Tim Rice, who gave us *Evita* and *Jesus Christ Superstar*. Here, Gordon Stanley puts that coat on Bill Hutton.

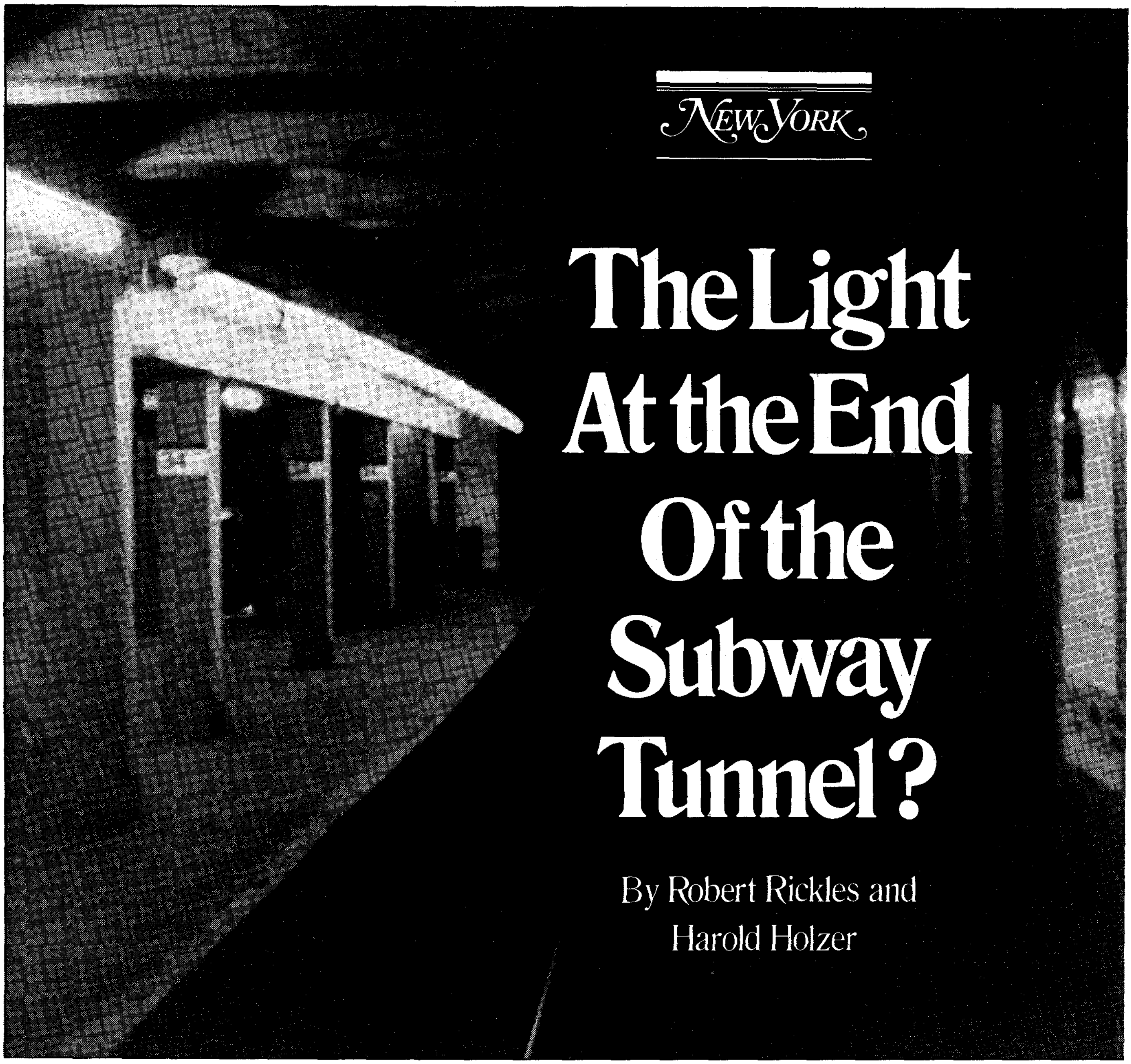
Divine Sarah

Sarah Vaughan, who won first prize in the Apollo Theater's amateur show at eighteen and went on to become one of the all-time great jazz singers (who but Ella Fitzgerald was ever on a par with her?), sings at the Beacon January 29 and 30 at 8 P.M.

And the Band Plays On

The Last Waltz, a film of the Band's 1976 farewell concert, is playing a return engagement through February 12 at the Sutton, where there's a new "Dolby Surround Sound" system. Bob Dylan (below, right) was among the guest artists.

New York



The Light At the End Of the Subway Tunnel?

By Robert Rickles and
Harold Holzer

A FRIGID WINTER MORNING: Stalled subway trains are plugging up tunnels from the Bronx to the Battery, and antique buses are coughing, wheezing, and refusing to roll out of their garages. All over the city, frosted commuters are stomping around packed platforms in anger and despair at what was once the greatest mass-transit system in the world. A few may recall seeing stories last summer about the State Legislature's approval of a $7.9-billion Marshall Plan to save the system.

Over in the Madison Avenue offices of the Metropolitan Transportation Authority, the reserved, businesslike man who's in charge of all those limping subways and buses is upset, too. But, today, Richard Ravitch isn't angry because M.T.A. failures will cause several hundred thousand of the city's work force to be late for work. He's got another problem.

It seems the previous day his office sent a messenger to Assembly Speaker Stanley Fink with official responses to Fink's questions about how, specifically, Ravitch plans to spend the M.T.A.'s billions under the bailout. The Legislature's approval—Fink's, essentially—is required by law even before the first new light bulb can be bought. But a full day has passed since the messenger was dispatched, and now Stanley Fink is on the phone, insisting the responses never reached him.

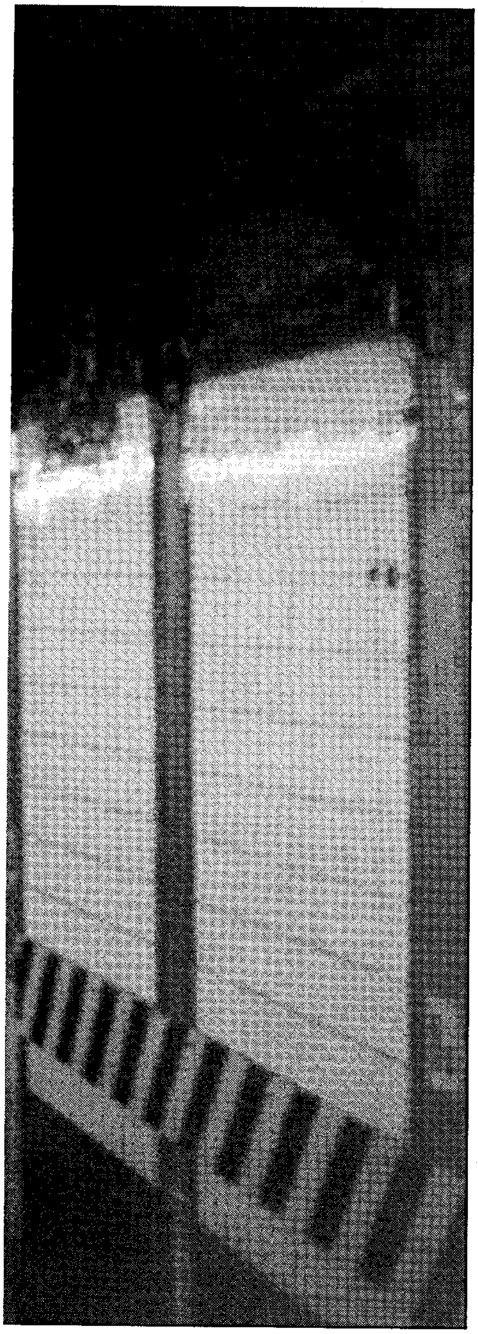
Ravitch hangs up. "Get me Plavin," he roars. David Z. Plavin, the M.T.A.'s young executive director, races in and whispers some explanations. "I want that f------ messenger brought here and fired," Ravitch bellows.

Plavin scurries out, and, sheepishly, Ravitch finally explains to two bystanders, "The Legislature's gone out of session, but this messenger got on a train and went to *Albany!* Stanley is in Manhattan!"

Typical, in a way, of the M.T.A.'s plummeting fortunes in recent years: Just when you want a train *not* to go someplace, it does.

THE LAST FEW MONTHS HAVE been among the worst ever for New York City's mass-transit system. Record-breaking levels of crime, chronically malfunctioning equipment, undependable maintenance, and, most recently, a rash of subway derailments describe a system that is both discomforting and dangerous. Once a lifeline that in many ways held together this scattered and disparate city, the transit system now is

Photographed by Jody Caravaglia.



alienating and almost inhuman, a raw symbol of the city's decay. Employers, workers, homeowners—everyone with a stake in New York—should justifiably worry: What will happen if it all just collapses?

Well, there is a light at the end of the subway tunnel. The long-sought, unprecedented capital plan that survived the legislative process last summer (and the misdirected messenger this winter) lays the groundwork for rebuilding the mass-transit system from the subways on up. More than sound management, more than political support, more than loyal riders, the transit system needed money. Now it's got some.

And Ravitch has a blueprint for spending it. He says he will soon go out, checkbook in hand, and buy "300 new commuter cars, 1,375 subway cars, and get us on a regular, 325-buses-a-year replacement schedule." The capital-plan money, he promises, "will give us new signal systems, new tracks, 50 subway stations totally rebuilt, new repair facilities for the commuter and subway lines, new garages that are heated. There will be new power equipment instead of the antiquated things built 75 years ago."

But seeing that light at the end of the tunnel and actually getting to it are two very different things. It will be at least two years, for example, before any significant improvements are visible. Ravitch, once dubbed a "Cassandra" by Mayor Koch because of his dour outlook and limited expectations, does promise that mass-transit riders will see a "demonstrable" difference by late 1983 or early 1984. As for commuters on Conrail and the Long Island Rail Road (also parts of the M.T.A. empire), Ravitch is almost effusive: "They'll get a dramatically better ride, a more comfortable and reliable ride, within two or three years."

More troubling than these waits to see a meaningful change (delays, after all, are hardly a novel mass-transit phenomenon) are the larger questions about whether the bailout will work as hoped. There are reasons to be nervous. The M.T.A. chairman himself has a well-established record as a financier, and his performance in shepherding the capital plan through various government minefields was brilliant. But, as Mayor Koch's new transit watchdog, Ross Sandler, says, "Ravitch has got to hire the right people to manage these new programs. I don't know whether he can do that or has done it. The jury is still out. That's one of the things I intend to find out for the mayor."

There will be other problems spending that money, not the least of which is having people like Ross Sandler sniffing around now that the M.T.A. bank account is suddenly flush. More on those problems later.

BUT FIRST, EVERY COMMUTER in the city deserves some good news. Here, distilled from the M.T.A.'s four-pound, color-coded, numbingly technical draft plan, is how Ravitch intends to spend the $7.9 billion:

Newer buses. Some 1,178 of the 4,560 buses owned by the Transit Authority are twelve years old (the maximum recommended equipment life) or older. By the mid-1980s, the number of buses in use beyond retirement age will drop to 573.

More trains in service every day. Last year, only 1,215 subway trains operated daily. A full 11 percent of the available fleet—about 134 trains a day—never ran. The infusion of new cars will produce 1,332 trains a day by 1987, 10 percent more than today. And improved maintenance facilities and equipment promise to keep 98 percent of that fleet in operation daily.

Fewer subways pulled from service en route. In 1981, an average of 140 trains daily were abandoned en route. That number, the M.T.A. calculates, should shrink to 65 by 1987. Translation: There is a far better chance a train will arrive as expected, and riders won't be asked to leave before reaching their destination.

Fewer mechanical delays on the subways. The M.T.A. admits there are now 40,000 delays a year related to mechanical problems. On average, a subway car "fails" once every 6,700 miles. By 1987, upgraded maintenance will make it possible for cars to last 15,000 miles without malfunctioning.

A big increase in subway air conditioning. Today, about 3,020 cars (48 percent of the fleet) are listed as "air-conditioned" by the M.T.A.—but only 88 percent of these actually are. By 1987, there will be 4,400 air-conditioned cars (nearly three-quarters of the entire fleet), and 95 percent should be in working order on those hot summer days.

Far fewer bus delays. All things being equal—and all future equipment purchases being sound—bus operation should be far smoother in a few years. Last year, on any given day, 314 buses were canceled before they left their garages, 257 en route. Within five years, that number should drop to only 22 canceled at the garage, 121 sent back en route.

Cleaner, safer subway stations. The M.T.A. will spend $227 million to rehabilitate and modernize 50 subway stations throughout the boroughs. They represent only 11 percent of the system's 465 stations, but they are the system's busiest: Some 25 percent of the entire daily ridership pays their fare at them. The M.T.A. isn't being too specific yet about which stations it will schedule for

Model stop: *Bowling Green, in Manhattan.*

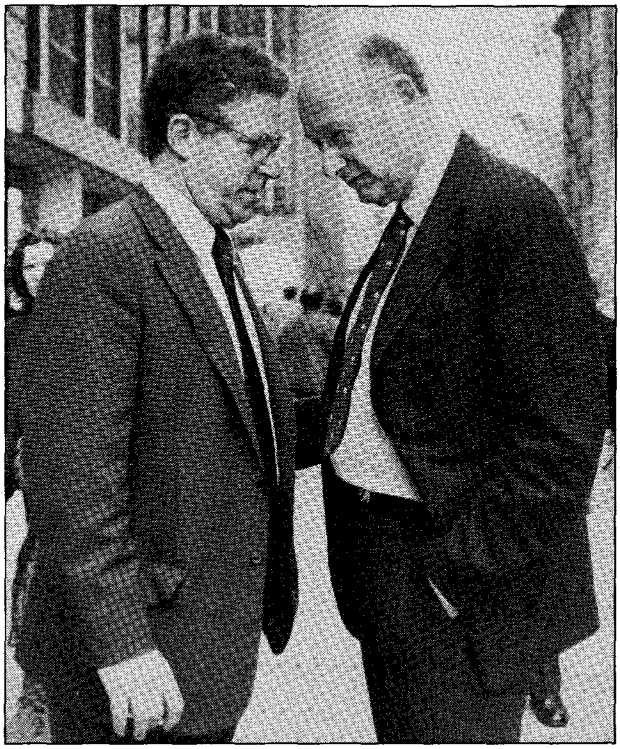
The Man at the Wheel of the M.T.A.

THOUGH THE COMPETITION IS HARDLY CHALLENGING, Richard Ravitch towers over his predecessors in the pantheon of M.T.A. chairmen. Yet he's the only one of the group who's had to wear a bulletproof vest on the subway.

That unhappy garment was the legacy of a series of phone threats and an actual shooting, last April, of a guard at M.T.A. headquarters by an intruder—an apparently deranged man who eluded capture. Ravitch, 48, has since shed the vest, but he still rides the Lexington I.R.T. line to and from his Upper East Side apartment most days, and he still endures occasional tirades from fellow passengers who assail him for the many shortcomings of the transit system. (In general, he's only too aware of the problems. Last week he admitted that because of fear of crime, he and his wife won't let their two teenage sons ride the subway at night.)

A Nelson A. Rockefeller creation, the Metropolitan Transportation Authority was set up in 1968 to coordinate public transit and insulate the mayor and governor from complaints about fare increases.

The first M.T.A. chairman, William T. Ronan, was appointed by Rockefeller in 1968 and served six years. A proponent of new subway lines, he is best remembered for the Queens extension and the Second Avenue subway. Unfortunately, both were undercapitalized. Ultimately, existing lines began to decay so rapidly that committing funds to new projects became virtually impossible. The abandoned, partially built Second Avenue tunnel stands as a monument to early M.T.A. planning. Under Ronan's chairmanship, mass-transit ridership dropped from 2.15 billion annually to 1.82 billion. Fares rose from 20 cents to 35.



Headliners: *Ravitch and Koch don't always see eye to eye.*

David L. Yunich, named by Malcolm Wilson to succeed Ronan, was basically a caretaker chairman under whom the system declined further. Ridership fell another 150 million per year. Fares jumped from 35 cents to 50.

Under the next chairman, Harold Fisher, appointed by Governor Carey in 1977, ridership stopped slipping and the fare was held. Nonetheless, the system began the sharpest decline in its history. Under the pressures of the city's fiscal crisis, Fisher cut service and "deferred" maintenance programs vital to preserving the M.T.A.'s rolling stock.

Two years ago, Richard Ravitch, fresh from a successful stretch as chairman of the state's Urban Development Corporation, which he helped rescue from the brink of bankruptcy, was asked to succeed Fisher.

A NATIVE NEW YORKER (WEST SIDE), LAWYER (YALE LAW School), and developer (Waterside and Manhattan Plaza were among the major projects of his H.R.H. Construction Corporation), Ravitch surveyed the M.T.A. landscape and promptly pronounced that service was "going to hell in a basket." What he needed was money, and to get it he put together a ten-year, $14-billion program designed to completely rebuild the ancient system. In light of political and managerial realities, Ravitch reduced the plan to a five-year, $7.9-billion package that Carey introduced in March 1981, tarnishing the moment by telling the Legislature that it had two days to pass the bill. Not surprisingly, the lawmakers raised a number of objections and missed the deadline.

Ravitch then launched a new attack. He visited editorial boards and followed up with open letters to the governor, mayor, and legislative leadership, warning of a "grave threat to our economy [and] the social equilibrium" unless the package passed. At the same time, he courted Assembly Speaker Stanley Fink and Senate Majority Leader Warren Anderson. At a "number of lunches," Fink recalls today, "he was honest and had his facts together. He won my confidence."

Eventually, the lobbying paid off, and Ravitch left Albany with the unprecedented capital plan. He then trotted off to Washington. With the aid, he says, of Representatives William Green and Charles Rangel and Senator Alfonse D'Amato, Ravitch persuaded Congress to legislate the tax benefits of the "leaseback" arrangement on rolling stock that should save the M.T.A. millions.

TODAY, IT'S HARD TO FIND a politician who will fault the M.T.A. chairman's financial wizardry and lobbying efforts. They certainly would have trouble faulting his price. Ravitch collects nothing as M.T.A. chairman and donates his $15,000 salary as an M.T.A. board member to a fund for transit employees.

For a brief time in 1977, following his revival of the U.D.C. (the public authority in charge of many of the state's housing projects), Ravitch considered a run for mayor. The moment seemed right for a man of proven fiscal success. But he chose not to run—in part, at least, because he didn't like the glare of publicity. "I realized that you have to have a different metabolism than I have," he says. Still, he took the M.T.A. job, with its unavoidable spotlight.

Barely a year ago he was saying, "Why should anyone want to be part of an organization where they are beat up all the time in the press and by the public and where they preside over decline?" That was before the capital plan was enacted—and before Carey appointed him to a new, six-year term that runs through 1987. Nonetheless, there's a limit to how long anyone can endure the job. As Lieutenant Governor Mario Cuomo says, "Dick is a bright, committed, old-fashioned, realistic professional—who has been poorly served by the opportunities for public service that fate has so far provided."

And even Ravitch himself concedes that now that the capital plan has been financed, "I may not be around to cut all the ribbons."

—R.R. and H.H.

Photograph: U.P.I.

"...At last, the M.T.A. has the money and the blueprint to rescue the collapsing transit system. Now, what can go wrong? A lot..."

upgrading, saying only that they will be chosen from the most crowded in town. So, expect to see overhauls at the 59th Street and Brooklyn Bridge stops of the Lexington Avenue I.R.T.; the Jay Street, Kings Highway, and Court Street IND-B.M.T. stops, in Brooklyn; the 149th Street- Grand Concourse and Fordham Road stations on the Woodlawn I.R.T. line, in the Bronx; and the Queens Plaza and Continental Avenue stations on the Queens IND.

It's worth noting that only ten of the subway system's stations have *ever* before been modernized. The promised tile-by-tile overhaul of 50 stations will include new token booths and turnstiles, improved lighting and easier-to-read signs, enhanced public-address systems, and the elimination of nooks and crannies on station platforms where muggers often lurk.

Additional station improvements. By 1987, almost half the system's turnstiles will be new, 150 stations will get P.A. systems, new roofs will be added to stations on the elevated lines, and more and better elevators and escalators will be installed. In addition, there will be more "off-hour waiting areas" where passenger security is tighter, and possibly more closed-circuit-television surveillance, a crime-prevention device we proposed in these pages a year ago ("20 Ways to Save Our Subways and Buses," January 26, 1981).

Though by law the capital-plan money can't be used for such anti-crime efforts as hiring additional police, crime fighting can be funded, indirectly, by the thoughtful redesign of stations and the purchase of safety equipment such as closed-circuit TV.

Less vandalism, less graffiti. The plan calls for the construction of five new bus depots—two in the Bronx, two in Brooklyn, one on Manhattan's West Side—and for the renovation of ten more throughout the city. An additional $300 million will be spent to upgrade and expand bus and subway yards. Better storage facilities reduce opportunities for vandalism—and all 1,375 new cars will feature easy-to-clean, graffiti-resistant paint.

Less chance of power failures. Ravitch will spend $260 million to replace I.R.T. and B.M.T. power systems—some of which are half a century old. The old generators that are part of these systems cause trains to stall, and force others to travel at a tortoiselike pace when power is low.

Better maintenance. At last, the M.T.A. will have the money to buy modern equipment for its shops—at a cost of $53 million. Today, many yards are stocked with pre-historic parts that don't even fit today's trains.

New subway routes will be completed. The M.T.A.'s on-again, off-again program of route extension is on again. Some $180 million will be spent to complete the Hillside and Archer Avenue connections into southeast Queens, and to finish the line that will take riders from Central Park South to 21st Street, Queens, with a stop along the way at Roosevelt Island.

More seats for Staten Islanders. One of the reasons for the perpetual overcrowding on the Staten Island Rapid Transit line is that its stations weren't built to handle anything bigger than a three-car train. Now the platforms will be extended to accommodate four-car trains. Millions more will be spent in Richmond for power upgrading and yard security.

More seats for commuters. By spending millions to buy new cars for the Long Island Rail Road and Conrail's Metro North service (to the northern suburbs), the M.T.A. hopes to reduce the number of commuters who have to stand. The estimates are that by adding 216 new L.I.R.R. cars, about 14,000 more seats will be provided for each rush hour. On Conrail, with the expenditure of $164.5-million for 142 new cars for the Harlem and Hudson Divisions, and $71.6 million for 44 cars for the New Haven line, about 12,000 more riders will be seated. Commuter-train maintenance shops will also be upgraded, trackage will be extended northward, aboveground platforms will be provided where they don't now exist, and the antiquated Conrail power system (including the ancient Cos Cob generator) will be improved.

THAT'S THE PLAN—A BLUEprint for turning a horrifying relic into a pleasant, thriving resource within a decade. Now, what can go wrong?

A lot. For one thing, the total bailout could turn out to be less than the vaunted $7.9 billion. The package Ravitch cobbled together is predicated on an intricate framework of financial girders: bonds, fares, and federal, state, and city aid.

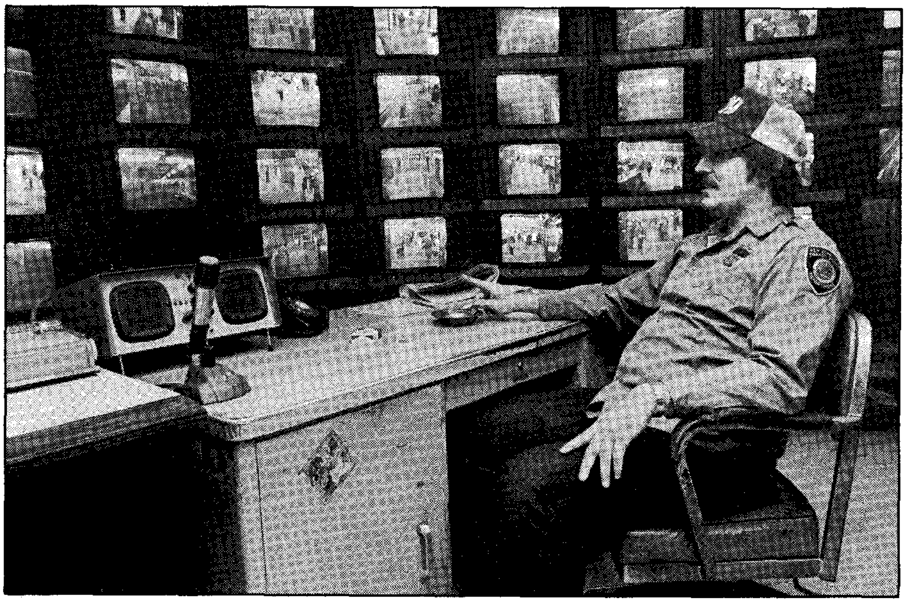
A total of $3.6 billion will be raised by floating new M.T.A. bonds, $800 million through Triborough Bridge and Tunnel Authority bonds (to be backed by soon-to-be-hiked tolls), and another $800 million via a new *state* bond package guaranteed by the promise of 35 additional years of generous transit aid from Albany. Some $1.3 billion more is due from federal aid, $500 million from state aid, and $400 million from city aid. Around $400 million will come under a system called "leaseback," involving the "sale" of transit equipment to private industry, which leases it back to the M.T.A. in return for a tax break.

Though the total package is a masterpiece of financing, there are some trouble spots. For example, one of the cornerstones of the plan is maintaining steady fare-box revenues. That means that in addition to improving service, fares have to be kept low enough to hold on to ridership. Keeping the price of tokens down may not be easy. Fare-box revenues must, in the end, cover most of the principal and interest on the M.T.A. bonds. Thus, depending on how high interest rates are when the bonds are sold, a fare hike may be necessary. The first crucial test will come this spring

Busted: *New buses and better maintenance should put a dent in breakdown rates.*

Photograph by Carrie Boretz.

"...Ravitch's job won't be eased any by the herd of politicians circling the M.T.A. now that its cupboards are no longer bare..."



Eyewitness: *Devices like the Columbus Circle station's TV system help fight crime.*

when the M.T.A. offers its first sale. In almost any case, knowledgeable observers predict a fare of as much as $1.50 by 1985.

More money problems: There's an uncomfortable possibility that federal subsidies will shrink under budget cutting or the recession or both. Ravitch is already facing a loss of $90 million from Albany (he says the state is reneging on a promise to pay the last installment on the fifteen-year-old Transportation Bond Issue) and a proposed reduction by $65 million annually of the city's capital contribution. (Only last year, Koch *hiked* city aid by $65 million, and Ravitch says he assumed the new level would be continued. No, says the mayor. These are hard times, so we are going back to the old formula.)

THE M.T.A.'S LABOR FUTURE IS also cloudy—and will certainly affect the rescue's success. Though it seems as if the city only recently suffered through the last subway-and-bus strike, the Transport Workers Union contract expires March 31. Potential M.T.A.-bond buyers will probably be watching negotiations closely, even if they never ride an M.T.A. vehicle themselves. Like other operating expenses, labor costs are paid for at the fare box or through subsidies. A substantial wage hike could mean higher fares, fewer riders, declining revenues—and an uneasiness about the M.T.A. bonds.

Reports on the salary excesses of M.T.A. workers are red meat for the tabloids, but Ravitch isn't making a scapegoat out of labor. "Despite what people think," he says, "we have a compensation problem at many levels, not only top management but blue-collar workers as well. Do you know that a diesel mechanic working for the city is getting 30 percent more than one working for the T.A.? How are we supposed to attract good people? Every auto mechanic, private or government-employed, earns 25 to 30 percent more than ours do. There is a real dilemma here."

Some transit employees, however, *do* make more than their counterparts in private industry—T.A. clerks, for example, earn around $5,000 more than bank tellers. "There are a lot of anomalies," Ravitch admits with a shrug. "That's one of the problems."

Regardless of how many of these anomalies are ironed out in the new contract, one thing is critical: getting labor's full cooperation in raising work standards. So far, there's been no indication that the work force is ready—without substantial salary increases—to revolutionize mechanical operations along the lines Ravitch's overhaul would require. In fact, one maintenance crew was recently reported to be harassing supervisors who tried to get them to increase their productivity.

Ravitch's job won't be eased any by the herd of politicians suddenly circling the M.T.A. Mayor Koch admits he didn't pay much attention to mass transit during his first term, when the M.T.A.'s cupboard was bare. (In the language of the bureaucrat, Ravitch calls Koch's appointment of a transit watchdog an example of "lateral intercession"—which he resents. He has known Sandler, the mayor's man, for several years, however, and he likes him and says that "he can only do good.") Ned Regan savaged the M.T.A. in a series of late-1980 attacks—and he promises to be only the first of a crowd of gubernatorial hopefuls to find the agency a useful target.

In addition to the suddenly concerned politicians, a thicket of commissions and inquisitors are now watching the M.T.A. The legislation that created the capital plan also created the Capital Program Review Board to see that the money is spent wisely. The law also requires the appointment of inspectors general to oversee operations on Conrail, the L.I.R.R., and other M.T.A. lines.

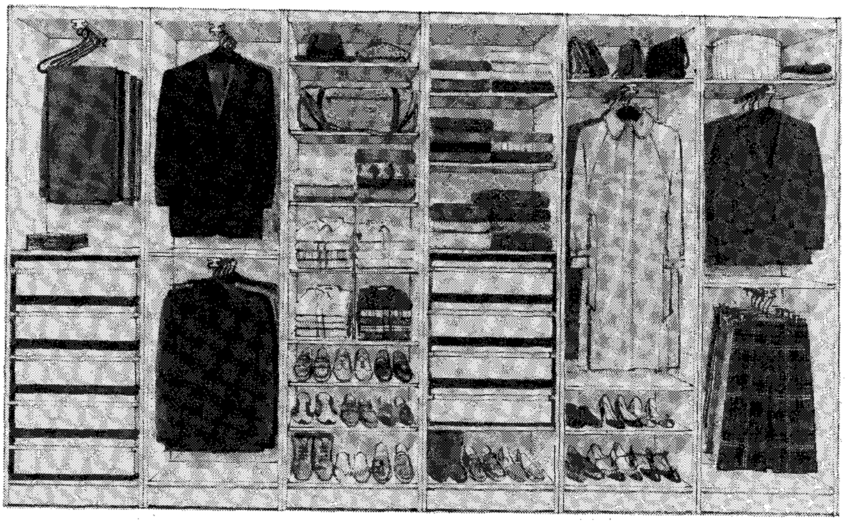
"Soon we'll need a new civil-service title called 'explainer,'" laments Ravitch, who will have no choice but to comply, submit—and explain.

OF ALL THE REASONS TO BE cautious about counting on a transit revival, however, the most obvious is the dismal record of the M.T.A. itself. The agency's recent major purchases are particularly disheartening. The sleek R-46 subway cars bought from Pullman and placed in service in 1975 quickly developed cracks in their undercarriages. Many of the 754 bought had to be repaired. The M.T.A. sued and recently won a $72-million judgment, but 180 cars are still out of service. And the imposing Flxible buses that arrived in 1980 from Grumman turned out to have faulty chassis. All 637 of the white-elephant fleet had to be pulled out of service in December 1980, and by last week only about 330 were back.

Why do blunders like these happen? One clue might be found in the recent indictment of six Transit Authority executives who were directly involved in the purchasing of some of that faulty equipment and who now are accused of accepting "favors" from vendors. Another problem simply may be endemic to modern American manufacturing. As one T.A. executive put it, "A lot of American-made equipment simply is crap. It doesn't hold up." Perhaps that's why the two leading competitors for lucrative new subway-car contracts under the M.T.A. capital plan are Budd, a German-owned company, and Nissho-Iwai, owned by the Japanese.

Ravitch himself is aware that filling the coffers is only half the battle—and that scrutiny of him has never been more intense. "I hope we learned from [the R-46 and Flxible] experiences," he says. "We're going back to basics. No more fancy designs that prove impractical or streamlined carriages that prove dangerous. We're after sound equipment that will last. We're in this for keeps. We'll never have a better chance." ■

Lockwood Is Having A
20% SALE



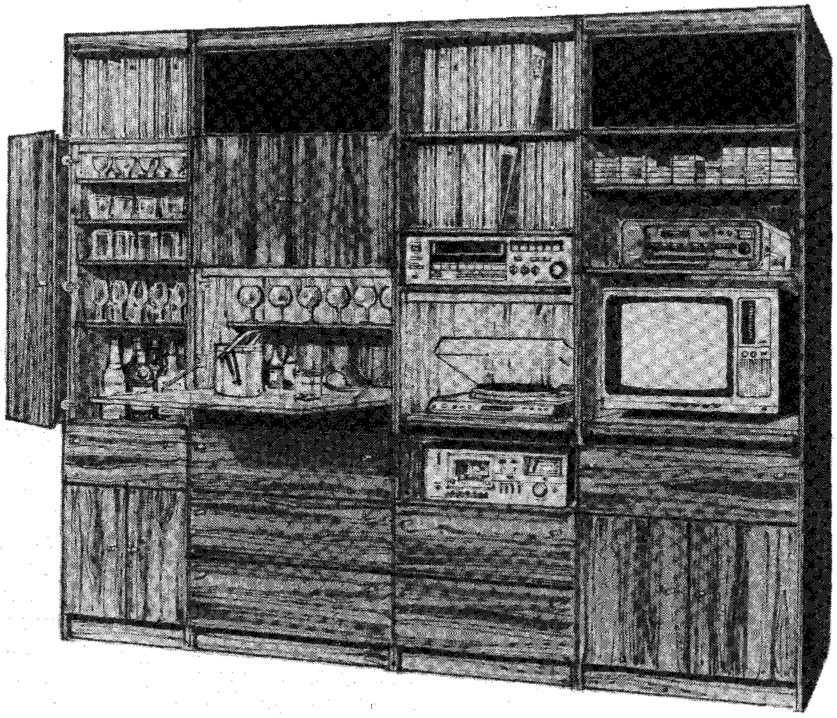
(for purpose of clarity we have shown these units without their doors.)

Save Hundreds

on Lockwood wall storage systems. Lockwood's incredibly flexible storage system can solve your problem of too little space and not enough organization. We have units to answer almost any need, including wall systems, closet systems and our famous concealed Bed. The look is neat and clean, perfect for matching today's lifestyle.

Come In Now

with your room measurements and storage problems, and one of our professional design staff will make a drawing of the storage system that works best for you. We'll also draw a floor plan to show how the system will fit into your room. At a price that will fit into your budget. Because the system is free-standing, the units of course are moveable. This means less total cost than built-ins... and no messy "on site construction".



LOCKWOOD
THE WALL STORAGE SPECIALISTS

163 East 61st Street 752-8374
1320 Madison Ave. 348-2100
Both Stores, Mon.-Sat. 10-6

SUNDAYS...Madison Avenue open 10 till 5

Cher and Altman On Broadway

By Jennifer Allen

"...The director is a Hollywood refugee with one play under his belt, his glamorous leading lady is a stage neophyte, and the show will have to be a huge hit to fill one of the town's biggest theaters..."

CHER HAD BEEN CAREFUL TO CHEW TWO OF THE quarter-size vitamin pills before swallowing them, she says, but they tasted so bitter that she decided to down the third one whole. It jammed, horizontally, in her windpipe. "I couldn't breathe," Cher says. The low, throaty voice is familiar, but the wide-eyed gravity, like that of a twelve-year-old telling a ghost story at a slumber party, is not. "I tried eating a little piece of bread and taking a sip of water, but nothing happened. I started walking toward Bob. I remember getting dizzy and dropping the glass of water from one hand and the bread from the other. I looked at him and said [she imitates a rasping whisper], 'Help me.' " Altman wrapped his big arms around her middle, performed the Heimlich maneuver, and the bit of bread popped out of her mouth; the vitamin remained stuck but turned on its end, allowing her to breathe. In an hour's time, the pill had dissolved in her throat. "It was," says Cher, "the scariest thing that ever happened to me."

Next, perhaps, to her current undertaking, a starring role in *Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean,* scheduled to start previews on Broadway on February 8. The incident is an almost too ready metaphor for the entire project, a scary venture for everyone, and all of it in the hands of film director Robert Altman, whose theatrical experience consists of an evening of one-act plays, produced last summer in Los Angeles and last fall in the Off Broadway theater at St. Clement's Church.

The three stars—Sandy Dennis, Karen Black, and Cher—had never met, let alone worked with one another. Black, 39, left the theater thirteen years ago to make movies, among them Altman's *Nashville;* Cher's only stage work has been her baroque nightclub act. And, along with nine other actresses (including Marta Heflin, Sudie Bond, and Kathy Bates) and one actor in supporting roles, they are attempting a serious play—as anomalous on Broadway these days as a minister at an orgy. The Martin Beck, where the show will run, has 1,300 seats, making it one of the biggest Broadway houses; to fill it, *Jimmy Dean*—budgeted at $850,000—will have to be a resounding hit.

None of which seems to be making the 56-year-old director visibly jittery. For the past four weeks, Altman has been sitting in the audience at the St. Clement's theater, where he has chosen to run rehearsals. Square-toed boots planted far apart on the floor, arms crossed over his barrel chest, he looks unflappable. His round face is impassive, attentive. From time to time, he interrupts the actors to suggest a bit of blocking or piece of business, speaking in his flat, twangy voice, a leftover from his Kansas City youth—"Don't forget to take the flyswatter with you when you cross." Mostly he is watchful, still. His calm and sheer bulk lend him a kind of burly authority; he looks impressive, trustworthy, as if he'd been directing theater his entire life. Only occasionally does he reveal himself as a fledgling. "Is everybody ready?" he asks before the actresses run a scene. "Standing by? Action."

It is testimony to Altman's enduring charisma, power, and reputation that everyone in this production has decided to gamble on a neophyte. It is altogether Altman's project: He has cast the show, has conceived its ingenious set, and is directing it in his own idiosyncratic way. "I don't want my name up there," he protests to someone on the production staff who is under the impression that Altman's name will be listed on the marquee along with the actresses', above the title of the play. "I'm not starring in this." But he has engineered this event; none of it would be taking place if his name weren't attached to it. He is starring in it as much as anyone.

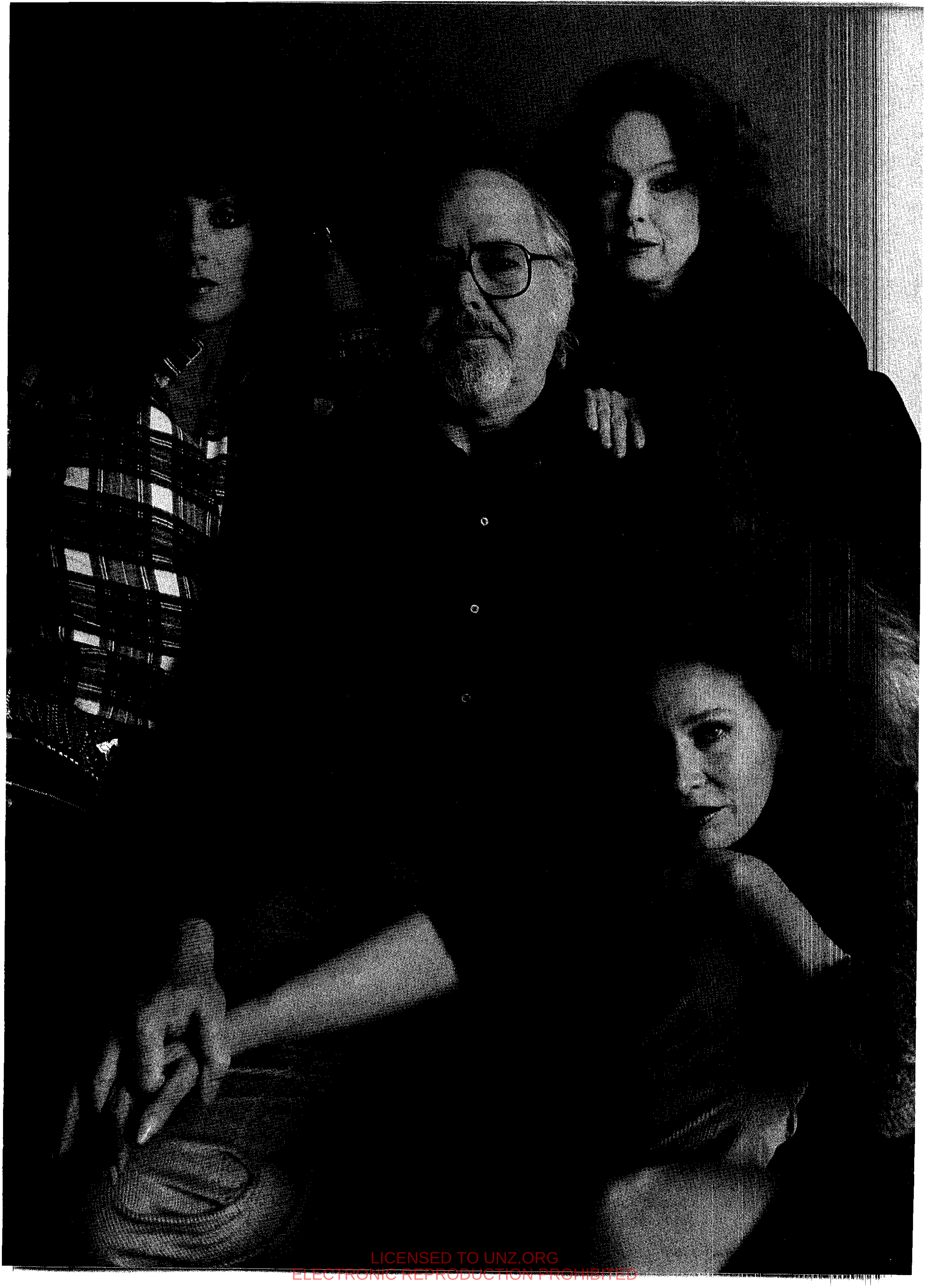
Altman decided to take a "sabbatical" from filmmaking last year to direct *2 by South,* two one-act plays by a young writer named Frank South. There wasn't much keeping him from taking his sabbatical: He had sold Lion's Gate, his Los Angeles production company, and after recent films like *Quintet, A Perfect Couple,* and *A Wedding* flopped critically and commercially, he was not welcome in Hollywood. The plays were warmly reviewed; the New York critics in particular seemed eager to support his foray into the theater. Walter Kerr called the production "crisp, uncluttered, firm," perhaps the first time such adjectives had been used to describe an Altman work. But *2 by South* was a modest effort—the plays were short and simply structured, the casts tiny (there were two actors in each). A big Broadway play is another matter.

ROBERT ALTMAN AND BROADWAY MAKE A PECULIAR couple; in another way, the alliance makes strange sense. Altman's films have everything to do with juxtapositions, incongruities. A nebbishy Philip Marlowe in *The Long Goodbye.* Funny gore in *M*A*S*H.* A Popeye who hates spinach. "Art is the exceptions, not the rules," he says. Altman and Broadway. Altman and Cher. Karen Black and Sandy Dennis. Sandy Dennis and Cher. The oddness of it all is pure Altman.

The director is almost perversely offhand about his turn to

Robert Altman with his three women: From left, Cher, Sandy Dennis, and Karen Black.

Photograph by Douglas Kirkland/Contact; hair and makeup by Bruno Demetrio and Glenna Franklin of Le Salon, and Hamid.



theater (“It’s a big awful no deal; there’s no director who hasn’t done both”), about why he has chosen to stage the play on Broadway, about why he has cast the show as he has. “This play has already been done in smaller situations—in Atlanta, in Ohio, at the Hudson Guild. You either take a shot at something like this or you don’t. Also, the production and the cast for this are too expensive to make it pay [Off Broadway].” He picked his leading ladies because he thought “just those names sound interesting together—it’s an interesting combination. I don’t pick one actress for one part and another for another part. I chose them all together. This is not the Cher show.”

In many ways, *Jimmy Dean*, written by Ed Graczyk, a 40-year-old director of a Columbus, Ohio, theater, whose two previous plays have been performed only in regional theaters, seems a natural for Altman. Almost all of his nineteen films share its concerns: *Jimmy Dean* has a desolate American landscape and plenty of victims, hints of violence, and attempts to root out the rot in various American dreams. As written, however, it’s not abstract or avant-garde but a fairly straightforward, accessible piece of romantic realism. Even Graczyk, who places it “in the Inge-Williams vein,” says it’s commercial.

Jimmy Dean takes place inside a rundown Woolworth’s department store barely scraping by in a poky West Texas town called McCarthy. Almost everyone has cleared out, driven away by a long drought and the lure of livelier places. The play, shifting between 1975 and 1955, follows a reunion of the Disciples, a local James Dean fan club; flashbacks show the Disciples frenzied over Dean’s arrival in a nearby town to shoot the film *Giant*.

Sandy Dennis is Mona, a high-strung asthmatic who has spent the past twenty years clerking in the dime store. Former president of the Disciples, Mona still carries an obsessive torch for her idol. Cher is Sissy, former Disciple, Mona’s best friend, and a cocktail waitress in the local truck stop. Sissy is wisecrack-slinging, libidinous, and boasts the biggest bosoms in McCarthy. (Cher will wear a foam-rubber pair.) Sissy is coarse—“If you’ve got ’em, ’nounce ’em,” she says—but softhearted. Only three Disciples appear for the reunion, one of whom is a mystery guest named Joanne, played by Karen Black.

Joanne, it is revealed, is an old acquaintance who is now disguised by a remarkable transformation (Altman wants to keep the exact nature of the change under wraps until previews). She has returned to settle several old scores, whose origins unfold in the flashbacks woven through the play. By the end of the stormy evening, Joanne has exposed the secrets and self-deceptions with which her friends have been living.

ALTMAN SAYS HE LIKED THE “SURPRISES” IN THE play—several of the characters fool the audience and themselves—as well as its treatment of Mona’s Dean fixation. “I’ve seen it all the time working on films. You go on location to some little town and you change people’s lives forever—an actor knocks up a local woman, someone meets someone and gets married and stays there.” More important, the film appealed to the director’s gloomy view of star worship. “I never liked Dean that much—I hated *Rebel Without a Cause* and I didn’t like *Giant*.” In 1957, Altman did a documentary about Dean’s life “to undo this God thing, to find out the truth. I don’t like the idea of superstars—they’re an excuse for the masses not to think about their own problems.”

“...Altman picked his leading ladies because he thought ‘just those names sound interesting. I chose them all together. This is not the Cher show’...”

Altman made several sweeping changes in *Jimmy Dean* before rehearsals even began, discarding what he felt were “very mechanical” devices. First, he decided not to use younger actresses to portray the characters as their teenage selves, as directed in the script. Now the actresses traverse eras so often they won’t be making any makeup or costume changes. But Altman hasn’t done away with doubles altogether: Sometimes doubles are used in fleeting glimpses. And in previous productions of the play, past scenes were performed in bluish light; present scenes were played on the same set, but under full lights. Altman has abandoned that concept as “too graphic—it denies the real theatricality.” He has conceived an intriguing set (executed by David Gropman, the 29-year-old who designed *Mass Appeal* for Broadway) to solve the problem. The stage is divided into mirror-image halves, the upstage area slightly tilted. Each half contains the realistic interior of the dime store—there’s a luncheonette counter at the center of the raked stage; the rest of the space is display racks, a magazine stand, and a couple of eating tables. Past scenes take place in the upstage area; present scenes are played downstage on the first set. The two sets share the luncheonette counter—the actresses sometimes can take as little as a step to cross from past to present.

It’s a busy, complicated set, but Altman says it has “a sense of infinity about it that you can’t get in film.” He is proud of his design. “It’s split-screen, double images. It allows you to show stream of consciousness and coincidence. It’s fluid.” At one early rehearsal he tells his cast, “We’re going to have a lot of things going on simultaneously. We’re going to really screw the audience up.”

At other moments, Altman is more reserved and tentative than this. At one rehearsal he ambles over to an acquaintance who’s been watching the actors at work. “Were you confused by the set?” he asks. “Did you get it?” Yes, he is told. He seems reassured. “I think it’s going to work, I’m seeing how it’s going to work,” he mutters from time to time, as if to reassure himself. Another morning he arrives at rehearsal and announces, “I’m not going to be much help today.” Dennis asks him why. “Lack of confidence,” says Altman.

“That makes two of us,” says Cher.

Photographed by Jean Pagliuso.

ALTMAN IS OBSESSED, FROM THE VERY FIRST REhearsal, with what he calls the "look" of the play—the way the actors move about the set, navigate transitions from past to present, as well as the movement of the play itself, balancing the scenes in the past with events in the present. Over and over, he calls the play "a ballet, a musical." He tells the actors he's concerned with "choreography." He spends no time talking with the actors about objectives, motivations. "There's a little bit of contention about when we're going to get to the meaning of things," he says at one point. "But I think it's a ballet as much as anything." He approaches stage directing in much the same way he shoots a film: He rarely consults the script, does no homework ("except for dreaming"), "painting" as he goes along. He puts his actors on their feet right away, scripts in hand, to block the scenes, stopping them only when a piece of blocking isn't working out. "Don't get carried away by your emotions," he tells them. "Just keep it moving, keep it moving." When they finish a scene, he tells them, "That's going to work good, that looks good."

Gradually, as the days go by, he does change the shape of the play, adding chunks of past action to the first act. When Altman breaks up a speech to create time shifts, Graczyk leaves the rehearsal. "I'm going to go hang myself," he says. Altman, impervious, is pleased. "I think this is going to work."

Two weeks before her encounter with the vitamin, Cher takes a comical tumble on the mock-wooden set during a rehearsal. She is standing midway up the tall stepladder that Sissy is using to hang crêpe-paper decorations for the reunion. As she finishes a line, she loses her balance, toppling backward into a large empty cardboard box behind her. The box falls on its side, with Cher inside it; her red-booted feet stick out from one end. After a quick break, she returns, without a whimper, to her perch on the stepladder.

Rehearsals are as unglamorous as Cher's pratfall. For the first week, the heat isn't working in the cavernous theater; it is so cold inside that Altman complains he can't distinguish one actress from another beneath their bundlings of coats, mufflers, gloves, hats, boots. No one complains about the cold. Nor do they complain when they get splinters from the practice set, or when they break an hour late for lunch.

Everyone is amazed at how well the three stars get on. Cher, barbed and gabby, and Dennis, more reserved, strike up an improbable friendship. Cher calls Dennis "my f--k-around friend"; Altman has to shush them to stop them from chatting. Black is more aloof at first ("She always spends the first two weeks checking out the other actors," says a friend). The only strained moment of rehearsal comes when Dennis, trying to help Black solve a blocking problem, says, "Tell me what you want me to do. I can do anything you want." Black smiles. "So can I." But she warms soon enough. They go to lunch together, laugh at the off-color anecdotes Cher tells them during breaks. In part, their ease with one another stems from their easiness with Altman. He is affectionate with all of them, teasing Dennis ("Let Sandy act—she'll feel better"), lunging for Cher's artificial breasts with a lusty growl, draping his arm around Black.

AS HE HAS ALWAYS MADE A POINT OF DOING ON FILM sets, Altman listens to any ideas about blocking, line changes, or bits of business that the actors care to suggest. At one rehearsal, he leaves the room for part of the morning to talk business in the office, and congratulates the actresses afterward for working out a complex piece of blocking "without my interference"; at another he tells the cast that "this is a play directed by six women"—referring to the six actresses who play the major roles. "I understand why actors love him," says Sudie Bond. "He never says, 'Do this, do that.' He's open."

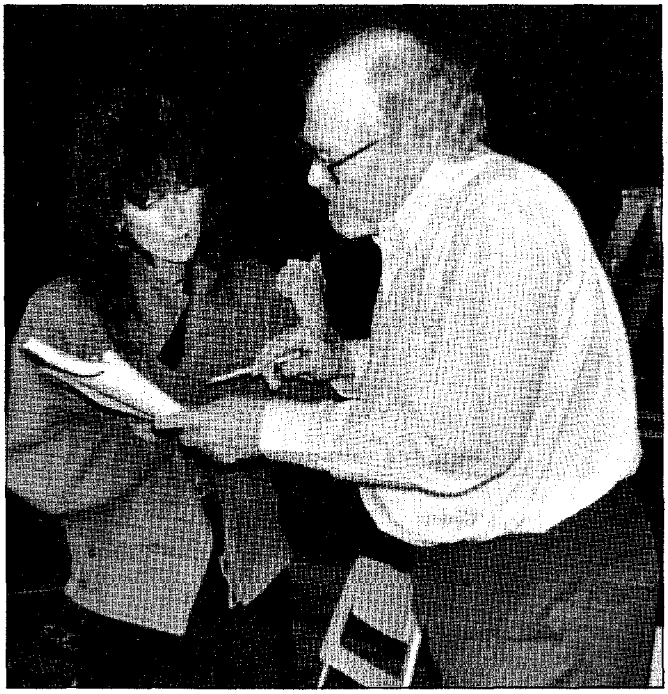
For Altman, there is no such thing as a "small" contribution: He is entranced, for example, by an actress's suggestion to change the scripted word "mayonnaise" to "Miracle Whip." " 'Miracle Whip' is poetry," says Altman. " 'Mayonnaise' isn't."

"I'm not a democratic director, exactly," Altman says. "I try to run a benevolent monarchy. I don't think you can force actors to behave the way you want them to. It's better for them to do what they want, and let me worry about the adjustments." So he is having fun? "You bet. *Je l'adore*."

Black, on the other hand, bluntly admits that rehearsals, while "exhilarating," aren't as much fun as shooting a film with Altman. "It's not happy," she says. "In a film with Bob you have an idea and you put it in, like a splash of red paint—most of my scenes in *Nashville* I just improvised—and you move on. In rehearsals, that splash of red paint can be taken out the next time you do a scene, or it can turn green or blue, depending on what Bob says or what the other actors do. It's a grind."

Cher, of course, has never worked on a film with Altman. "I can't say if I would've done this play if Bob weren't directing it," she says over a tossed-salad lunch at Joe Allen's. She wears her white beret low on her forehead, and she's got on her artificial breasts, which she invites anyone who wishes to squeeze. "All I can say is thank God it's Bob." Why? "He accepts all of us—that's what's wonderful. We're okay, he's okay. He'll stop and listen to anything we have to say."

Cher came to New York in November, following a six-month global tour of her lavish nightclub act. She came alone—without rock guitarist Les Dudek, her current beau, or her two children—and she came, she says, to take acting classes with Lee Strasberg. But she'd sat in on only two classes before Altman heard she was in town and had her read for the play. "I didn't come here to get parts, I came to learn how to *act*. I'd wanted to do it for years. No, I didn't have time—I was going to *make* time." Cher is mercurial, by turns earthy, credulous, cranky. Today she is cranky; even so, there's something vulnerable about the huge round eyes. "Most people think I don't know how to act. People think I'm such a frivolous person. You know, after I got the part, I called my

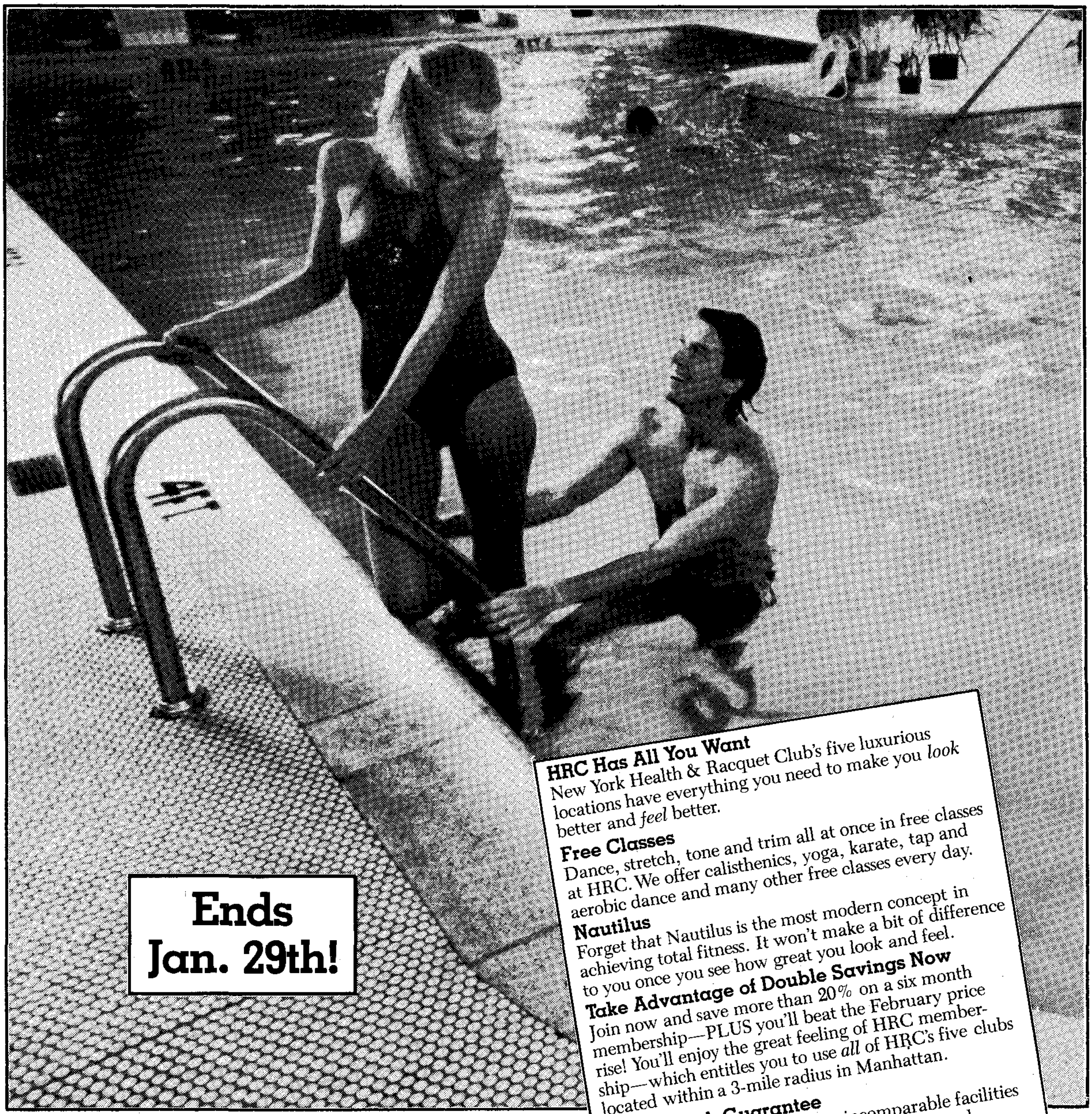


"...It is a testament to Altman's enduring charisma that everyone has decided to gamble on a beginner..."

New York Health & Racquet Club's January Special

DOUBLE SAVINGS!

Save More Than 20% On a Six Month Membership, PLUS Beat the February Price Rise!



Ends Jan. 29th!

HRC Has All You Want
New York Health & Racquet Club's five luxurious locations have everything you need to make you *look* better and *feel* better.

Free Classes
Dance, stretch, tone and trim all at once in free classes at HRC. We offer calisthenics, yoga, karate, tap and aerobic dance and many other free classes every day.

Nautilus
Forget that Nautilus is the most modern concept in achieving total fitness. It won't make a bit of difference to you once you see how great you look and feel.

Take Advantage of Double Savings Now
Join now and save more than 20% on a six month membership—PLUS you'll beat the February price rise! You'll enjoy the great feeling of HRC membership—which entitles you to use *all* of HRC's five clubs located within a 3-mile radius in Manhattan.

Money Back Guarantee
You may join HRC and use its incomparable facilities for 3 days. If you don't love them, we'll refund your money *in full*.

HRC is Rated "Excellent" by The New York Times

NEW YORK HEALTH & RACQUET CLUB
HRC

The
Incomparable

New York Health & Racquet Club

DOWNTOWN	MIDTOWN	MIDTOWN	MIDTOWN	UPTOWN
24 E. 13th Street (East of 5th Avenue) 924-4600	132 E. 45th Street (Next to Grand Central) 986-3100	20 E. 50th Street (Next to Saks Fifth Avenue) 593-1500	110 W. 56th Street (at 6th Avenue) 541-7200	1433 York Avenue (Corner of 76th Street) 737-6666

Midtown Clubs Open 7:30am-10pm Weekdays • Other Clubs Open 10:00am-10:00pm Weekdays
All Clubs Open 10:00am-6:00pm Weekends

agency here and asked if they could tell me about the play. They didn't know I already had the part; they said, 'Oh, you can't get in to read for that.' That really pissed me off."

Is she frightened? "Only at home at night. I get lonely without my kids; my sister [ex-soap-opera actress Georganne LaPiere] isn't here; I think, 'Here I am in New York alone.' " Not exactly: She and her male secretary are staying with an ex-boyfriend, Gene Simmons of Kiss, until she settles on an apartment; her children will arrive shortly. "At rehearsals I'm fine, because I'm crazy about everyone I'm working with. But I'm exhausted every night. Yesterday I did my speech twice, and I was a mess afterward. A f---ing mess."

She looks anxious, a little droopy. Kathy Bates, also sitting at the table, showers her with compliments about her performance in the scene. "But what about technique?" asks Cher.

"Technique is what you do when you're talking to Sandy in that scene—that's technique." (Cher has been improvising applying lipstick and eye makeup during this particular scene.) "You've got plenty of technique." Cher seems cheered. She invites one of the others at the table to squeeze her breasts.

"Sometimes I don't know what I'm supposed to be feeling," she laments one day. Altman tells her that real people don't think about what they're feeling. "But in portraying someone, don't you have to pick a consistent feeling?" No, Altman tells her, real people behave differently on different days. Cher doesn't look happy. As rehearsals progress, however, Altman's words seem to give her a measure of confidence—perhaps it is his insistence that she not attempt to "act"; in every piece of advice, he reminds her of real life. "You can have a mother, you have a sister, you know what it's like putting up with people," he says in his folksy way, and she nods. She takes to quoting him: "Bob says people just deal with what they're dealt. That's how I'm going to play Sissy, anyway."

BLACK AND DENNIS KNOW ALTMAN BETTER THAN TO ask acting questions. Dennis, 44, worked with Altman thirteen years ago on a thriller he directed called *That Cold Day in the Park;* she was fond enough of his directorial style to agree to play in *Jimmy Dean.* She likes Altman's unstudied way of not pressing actors to talk about, analyze, or dissect their parts. "I don't like reading the play until you want to scream. Altman has cast this show really well—when you do that, you don't have to interfere, because everyone has a sense of her own character." Dennis says she hasn't "gotten" her character yet—"Ask me in five years"—but seems sanguine.

Black is more edgy. "I've been taking Joanne home with me for a week," she says, her close-set eyes intense. "I dream about the play. She's the most difficult part I've ever played. Other characters I can be instantly; just being her is so rough." The character, she says, is "making me unaccountably sad."

Black has had a "strange" past few years, she says; preoccupied with her third husband (from whom she's now divorced), a child, and maintaining a large house, she performed a string of indifferent roles. She finally decided to "take control" of her career, and had been hankering to return to stage work. But she probably wouldn't be putting herself through any of this if it weren't for Altman. "I'd do anything for Bob. He gives you a fail-safe feeling. He makes you realize that knowing, feeling, wanting is a higher activity than thinking. That's creating. But it's so . . . hard."

Altman is on his best behavior these days. At rehearsals there are no flashes of the notorious temper; he is cordial to all the visitors who drop in. Each evening, he works on production details or other projects, at the theater or at the Central Park South office that houses his three-person production team. He still drinks in the evenings, but he is in bed in his apartment by 10:30 every night and at rehearsals by ten in the morning. He lives alone: His wife will join him soon; his four children are scattered.

He has not forgotten or forgiven his enemies, however. Studio movie executives—the people who "hate me because I don't fit into their pattern"—are his chief targets. "Guys like Diller," he tells a newspaper reporter, "they should come out and punch me" for the terrible things he has said about them. (Altman believes Paramount chairman Barry Diller tried to jinx *Popeye* by leaking negative stories about it before its release. Paramount sued Altman for going over budget on the $22-million film.) Later he adds, "I'll say anything about Diller. I'd love him to sue me for slander or libel, and then get people on the witness stand to talk about what he did to me."

THERE ARE OTHER BATTLEFRONTS, TOO. HE IS SUING Dino De Laurentiis; Altman says he never got paid in full for *Buffalo Bill and the Indians, North Dallas Forty,* or *Ragtime* (he didn't direct the last two, of course, but says he is owed development money). He says he would like to sue Lester Persky for allegedly reneging on *Lone Star,* the James McLure comedy that Altman was to direct and in which Altman claims to have a controlling interest. "He can't move it without my consent or involvement, and I'd never agree to it, let alone have a conversation with him." (Persky denies these facts, saying he paid Altman a $50,000 one-time development fee. A spokesman for McLure says the author has never had a contract with Altman.) Even Robert Evans, who produced *Popeye* for Paramount Pictures and supported the film, is held in suspicion. More than a year ago, Evans purchased the rights to the story of Harlem's Cotton Club and asked Altman to direct; now, says Altman, he has been "surreptitiously dismissed" from the project. "Evans is a seducer. When he wants something out of you, he seduces you; when he doesn't, he's gone.

"I'm not going to do another film for the studios. My work is too precious to me. I'm not going to make those kinds of compromises. I'd rather do what I want to do, take a chance, and lose." Always more comfortable juggling several projects at once, Altman is now taking chances on several of his own projects. He's editing a cable version of *2 by South,* produced in association with A.B.C. Video Enterprises to air this spring. He has optioned Jim Leonard's *The Diviners,* staged at Circle Rep last fall; the 24-year-old Leonard will write the screenplay, and Altman will direct. Joseph Clapsaddle, a coproducer for *Jimmy Dean,* has made money available for the project. He wants to option a new play by *Getting Out* author Marsha Norman; he will direct Frank South's work in progress. He has written a screenplay. He wants to do an opera.

There's more. He wants to start his own theater. He has been scouring the city for a suitable space, though it's been difficult, considering the kind of space he wants. "Ideally there would be three areas, a theater, a cabaret, and a place for the performing arts—dance, mime, clowns, comedians, jugglers, poetry readings. I'm talking about a laboratory, someplace where you can say 'Let's try this,' and if it fails it makes no difference. It won't be a rep situation, but obviously we'll try to attract playwrights and develop actors and directors."

AFTER A FESTIVE CHAMPAGNE TOAST TO CELEBRATE having got through the entire play once, Altman says, "Let's get to work—action," and has the cast repeat the second act. Cher does her speech (with her back to the audience, as she and Altman have agreed) in tears, and sniffles through most of the rest of the act. Black leaps up on the luncheonette counter and spills a glassful of water over her breasts during one of her major moments. Even Graczyk is pleased—the rewrites haven't been drastic after all. And Altman is pleased. "It's going to work real good," he says. ■

The Good, the Bad, And the So-So

By Gael Greene

BE GRATEFUL FOR RESTAURANTS that are almost wonderful. Celebrate a sublime Romanian steak. And share some grumbles over the culinary indignities in the life of a restaurant critic.

Chatfield's IS A GREAT FIND: A RESTAURANT I love. I once tried 91 restaurants to come up with 19 I'd care to revisit (to give you an idea how hard I am to please). And here, within resuscitation range of Bloomingdale's and Third Avenue's cinemania, is Chatfield's ... casual and clubby, crackling fire on the grate, splendid splurge of flowers at the bar, good-looking crowd. The kitchen concocts sensuous pastas, respects the delicate texture of seafood—how refreshing! Still, at these fancy prices—$70 and up to feed a hungry duo—flaws are unforgivable.

Great bread is baked in this town. Chatfield's is a disgrace. The mostly glorious pasta can be mucky at times—even bitter from a garlic overdose. Soup can be listless, and a lunchtime salad of seafood cooked to perfection is dressed without oomph. "I should have tasted," apologizes the executive chef, who strolls through the dining room or sits gabbing with friends. Indeed. And someone might also bid the busboy not to scrape garbage or empty ashtrays into plates right under your nose.

Even given these missteps, I'll be back. Chatfield's feels good. The big glass bowl of exquisite lobster, mussels, and clams in a sublime buttery broth is enough for two to savor to the last tangy drop (especially after they've shared a creamily rich sausage-and-mushroom pasta or duck and vegetable strands tossed in linguine). A rich, elegant chowder sparkles with freshness. "Chatfield's grill" is a moist, thick fillet of salmon graced by cornichons and olives—a bizarre coupling that works for me. Filet mignon with oysters or chicken Neptune with tender morsels of lobster are miscegenation to my mouth, no matter how skillfully cooked. But all these, and a red snapper ordered "rare" and delivered in a near-sashimi state, indicate a fine finny sensibility in the kitchen. Roquefort may sound like an odd counterpoint to double-rib lamb chops, but the zesty saltiness in a slightly sweet meat glaze is pleasing.

A half-portion of pasta—any pasta—is the appetizer to choose. But there is also fried zucchini, smoked trout, avocado madrilene with caviar, and a salad of red peppers, spinach, and mushrooms. For dessert the kitchen provides fruit and sensibly trim $2 cuts of rich goodies. Most of the less expensive white wines are pretty innocuous. I'd go with a slightly chilled Gamay.

Chatfield himself is the handsome man who seats you. Mrs. Chatfield was never far till she retired briefly to have a baby. IT'S A BOY, said the streamers. Folks seemed to be pleased. It's that kind of place.

Chatfield's, 208 East 60th Street (753-5070), is open for lunch Monday through Friday 11:45 a.m. to 4 p.m., for dinner Monday through Saturday 6 to 11 p.m. American Express (A.E.), MasterCard (M.C.), Visa (V.).

Photographed by Ricardo Salas.

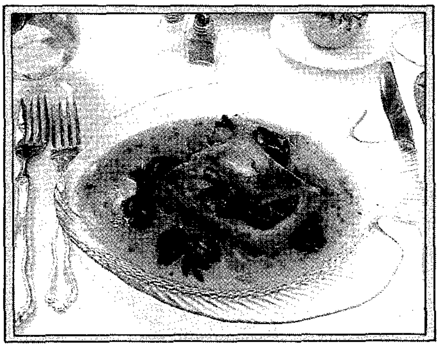
"...Casual and clubby Chatfield's is a find for sensuous pastas, and Frank Valenza brings a Chinese seafood revolution to David K's..."

DAVID K. AND FRANK VALENZA. Not such an odd coupling, if you think about it: David K., the power behind the most pricey Chinese restaurant in town, in cahoots with Valenza, exiled creator of the Palace, citadel of culinary extravagance. The harvest of this hoity-toity crossbreeding is the **Seafood Room at David K's**, a most promising hybrid.

David K's was never a haunt of mine. The kitchen's muted flavors and the sometimes militaristic cool of the dining room put me off. But Valenza's vision upstairs is exciting, and with some editing could become wonderful. Imagine: a sushi bar flanked by tanks of fierce sea creatures (the silver varmint with a nose like two bent nails gobbles his tankmates by the score). Is there a Chinese restaurant in our town with a room as grand as this one? Mahogany captain's tables, spectacular flowers, fancy china, fussy silver, lace curtains, gracious sense of space. But the menu is the real excitement. Our waters' best fish, most of them traditionally ignored by Chinese chefs, are here: salmon, pompano, red snapper, swordfish, and tiny bay scallops, almost always meticulously just-cooked.

Ribbons of tender seaweed, tossed with red peppers for a measured jolt, are an obligatory opener, as are mussels in a fiery, almost Thai broth heady with coriander. A dozen plump, perfect oysters swim in a smoky sauce under a forest of scallion. Tenderest clams are classically dressed with black beans. And Chinese eggplant, perhaps slightly overcooked, wears a peppery peanut-flavored sauce. The $18 platter of exquisite sushi is an alternative to tempt four—it's not the equal of the transcendent sushi at Take-Zushi or Hatsuhana, my personal favorites, but very good.

Best of the entrées tasted are zestily sauced bay scallops, just barely poached and just right; steamed salmon under a tangle of lemon peel and ginger (better with the skin stripped away); silken crabmeat and bean curd, a soupy subtlety that pairs well with astonishingly tender seafood in crisp fried noodles. Given 24 hours' notice, the kitchen will do a Mongolian hot pot, pristine striped bass steamed whole, and chicken poached with shark's fin, truly cosmic soul food. Crunchy garlic-scented kale is a must.



Ex-airline stewardess Yvonne Scherrer (left) did cartwheels to finance cozy Devon House, with its country-inn feel and Caribbean accents.

Now she moves between kitchen and dining room, where snails in puff pastry (above) precede the entrée.

If only the spirit were less timid. Flavors could definitely be more aggressive. Scallion, uninhibited garlic, coriander, fresh ginger and water chestnut, or pickled ginger would help. Truly sublime fillets of pompano are insipidly dressed, and sadly overcooked swordfish wears a namby-pamby ooze of something faintly winy. But the Seafood Room is brand-new and still shaking down. Let's hope a jazzier hand with flavors may yet emerge.

Priced to be gentler than David K's downstairs, dinner for two still may cost $50 or $60, with drinks at $4 and desserts you may not be able to resist at 75 cents to $3.95. Water-chestnut cake looks like fish fillets. "It's the best Jell-O I ever ate," said the Incurable Neophile. Fresh fruit lurks in the dragon-eye cream. Banquets are served on a lazy Susan if you wish, everything garnished with amazing figures carved from tinted turnip and daikon—a fisherman with his red-eyed catch, a cherry-colored dragon, a splendid water lily, even Jonathan Livingston Seagull in flight.

The Seafood Room at David K's, 1115 Third Avenue, at 65th Street (371-9090), is open daily 5 p.m. to midnight. A.E., Diners Club (D.C.).

RISK IS THE APHRODISIAC OF SUCCESS. And denizens of the food world are, if nothing else, notoriously passionate. Needless to say, the claws and the kisses were in long supply when cooking teacher John Clancy was bold enough to hang his name in giant letters, offering high-priced seafood on a honky-tonk corner in the Village. Running a cooking class or writing a well-received cookbook is not necessarily prep school for the cruel reality of Manhattan feeding. Still, it was a joy to see what elegant pale-gray paint, jaunty posters, a snowfall of dazzling cloth, and a rash of flowers could do to the space once claimed by Julius Lombardi's.

Alas, it was a shock to find bold Clancy working the room, not tending the kitchen. Service was ragged. The kitchen needed a pacemaker. And the food, except for stunning desserts and grilled fish scented with the smoky perfume of mesquite branches, was bland and disappointing.

What a pleasure, then, to discover eight months later that the kitchen has refined its skills. **John Clancy's** food is tastier, the staff more organized (except for near chaos at a recent brunch), and the well-heeled pescophile may be happy here even though the tab can climb to $100 for two. Prices for the daily specials are quoted by your waiter, a welcome courtesy when lobster is $26 and a whole striped bass $45 for two.

There are now littlenecks and oysters on the half-shell priced by the piece. Oodles of plump clam bellies come dressed in a zippy rémoulade. Littleneck clams are sparked with herbs and garlic, but baked oysters and shrimp are lost under a thick mantle of cheese and cream. The flavor of mesquite does haunting things to fish. Ask for fish rare or underdone and it comes moist, opaque but not flaking, sometimes with scalloped potatoes (a bit greasy) and elegant ovals of cucumber in cream. Lobster à l'américaine and lobster tarragon may be messy to eat from the shell, but both are worth the fuss. The shrimp is definitely an endangered spe-

It's Clancy's cooking-teacher ego, his spirit and recipes, on the line at John Clancy's restaurant. Here Clancy chats with pastry chef Russell Carr (above left), who concocts sugary dazzle, and Michael Keenan (above right), who grills fresh fish and scallops en brochette like those in the picture at right.

cies. It's rare to find one with any taste at all. And the swordfish one night was not as fresh as it might have been. But scallops en brochette were perfect. With appetizers $3.50 to $6.50 and entrées $12 and up, up, up, John Clancy's is a serious investment, but, seduced by dessert—the waiter will dash back and forth bearing ruffled lemon-meringue tart and dazzling bitter-chocolate velvet in a whipped-cream dome—you may not mind.

John Clancy's, 181 West 10th Street (242-7350), is open for dinner Tuesday through Sunday 5:30 to 11:30 p.m., for brunch Sundays noon to 3:30 p.m. A.E., D.C., M.C., V.

NO NEED TO STRETCH THE IMAGINATION. Walking into **Devon House,** past its anonymous uptown-on-Madison façade, you might believe you were in a country inn or a Caribbean guesthouse. The Jamaican lilt of Yvonne Scherrer's voice as she stops by to make sure all is well gentles reality. Manhattan is far away. Pale-green walls are cool backdrops for fourteen tiny tables, pretty English china, a single taper in a silver candelstick, a great mass of flowers on the windowsill.

The waitress seems shy as a fawn as she serves warmed bread from her basket or stands proudly at the salad cart, ladling a dab of dressing on the greens, offering a choice of cheeses (St. André, a creamy blue, a rustic goat cheese), Carr's water biscuits, a glass of port on the house, and even fruit if you request it . . . all part of the five-course, $35.50 dinner.

The gracious dining rituals are enchanting—the butter in its crystal-belled dish, the doilies, three cigarettes in a liqueur glass, the carved-crystal stemware, the pretty waitress cheerfully offering a taste of this and a taste of that from the dessert trolley, coffee poured from a tall china pot. The menu changes daily. Rack of lamb—or fillet of beef—with green peppercorns, duck fillet with calvados and apples, and breast of chicken stuffed with morels and leeks are winter offerings.

The theater works. If only the food were brilliant. At $100 for two, it ought to be. Instead, it is . . . good. Especially a hot, flavorful broccoli soup, shrimp or snails in a flaky pastry package on a tangy pool of butter, lightly cooked salmon in a rich, lemony sauce, and very good cakes. No point really in enumerating each flaw. Most New Yorkers, who are infinitely less cranky about their food than I, will adore Devon House for its gentle, well-bred hospitality—its geography-defying island of serenity.

Devon House, 1316 Madison Avenue, at 93rd Street (860-8294), is open daily 6:30 to 11 p.m. A.E., D.C.

IF I WERE IN CHARGE OF THE WORLD, I'd insist that **Elmer's** exist just for its Romanian steak . . . and the Damon Runyonesque gents it seems to attract. So you won't get me to knock the ticky-tacky hodgepodge of décor or the music that includes commercials or the too bright lights that don't dim and the fading snapshot of El Morocco in its fabled glory. This, you preppie dilettantes at Jim McMullen's, is what a joint used to be. Odds are on Rocky Graziano at lunch, and maybe Jake La Motta, too. At dinner one night, I watched a dapper swell reading *Business Week,* tearing off the pages as he went.

Can't tell for sure about the service. After 30 minutes of splendid anonymity one evening at the bar, hearing the life story of the house accountant, I was recognized. From then on, each bite of food was followed by three or more flunkies coming to take my temperature.

Well, that steak is definitely all right. It's huge . . . not as thick as sirloin, but very rare, as ordered, and tender, yet something to chew on blissfully, served with crisp curls of onion. Two could share it, perhaps preceded by the house tortellini in a muck of cheese and cream that no gourmand could possibly condemn. A Caesar salad might seem like a more sensible prologue. Forget it. When the elaborate tableside juggling is over, the salad is bitter and sharp from too much mustard.

There is good bread in the basket and homely little carrot and celery sticks standing in a watery dressing that drips as you move one toward your mouth. Fresh, properly cooked string beans vinaigrette arrive with a garland of chopped white and yolk of egg. The hashed-browns are good. But the cottage fries are soggy and tasteless, the mushroom-and-barley soup an anemic betrayal, and the one sirloin I tried overcharred and mushy within. Swordfish was perfect once but inedible on a second try, and the ribs are sweet and stringy and dry. But I said Romanian steak, so why must I go on? It's $8.50 at lunch, $10 at dinner. And prices in general are kinder than at most steakhouses these days, though wine-list prices are outrageous.

"...John Clancy's refines its skills, Elmer's has at least one reason to exist, and gracious ritual cheers at Devon House..."

Elmer's, 1034 Second Avenue, near 54th Street (751-8020), is open Monday through Thursday noon to midnight, Fridays till 1 a.m., Saturdays 4 p.m. to 1 a.m., Sundays till midnight. A.E., C.B., D.C., M.C., V.

Sparks STILL SERVES A SPLENDID sirloin ($20.75), and there's no steakhouse in New York with a more exciting wine list. At a business dinner in the handsome back room recently, a big, brave, stirring Mayacamas Cabernet was magnificent in concert with a perfect steak—very rare, all the way to a thin seared edge, and full of flavor. *(Sparks, 210 East 46th Street, 687-4855, is open for lunch Monday through Friday noon to 3 p.m., for dinner Monday through Thursday 5 to 11 p.m., Fridays and Saturdays till 11:30 p.m. A.E., Carte Blanche, D.C., M.C., V.)* By contrast, an after-theater sirloin ($18.50) at **Franky and Johnny's,** 269 West 45th Street, was a pitiful, tasteless slab that was easily one-third fat. The baked potato was proudly gift-wrapped in aluminum foil. The service could have been devised by the Marquis de Sade. I remember pleasanter moments as an adolescent at Tad's.

THE FOLKS AT **Cincinnati** ARE CLASSIC American stereotypes: brash, cheerfully enthusiastic, and vulnerably innocent. They have pledged devout allegiance to the Hangtown fry, oysters Savannah, Texas barbecue, San Francisco cioppino pasta—and even Texas chicken-fried steak with gravy you might mistake for Elmer's glue. Cincinnati is the American-regional celebration we've hungered for.

From the cozy neighborhood glow at the bar, past the great old wooden icebox with its tempting display of desserts, on into the stylish back room with its contemporary use of Indian artifacts, Cincinnati shines. You want it to work. And perhaps someday it will.

The Silverman brothers, proud boosters of their hometown, Baltimore (though they call their place Cincinnati—"Cincinnati is the heartland, the all-American city," the waiter explains), are determined to refine the all-American concept. Their Baltimore-Crab Festival in fall was a sellout, and they've added Aunt Rae's legendary crab soup to the new menu, as well as back-fin–Chesapeake Bay-crab cake.

Cincinnati is especially pretty by day—quiet, with light pouring in. Omelets are $4 then. Eggs Carolina Beauty and Pennsylvania Dutch pasta appear on the $6.50 weekend brunch, along with Virginia slab bacon and New Orleans pain perdu, thick puffs of French toast flecked with pecans and a numbing splash of brandy.

Watching Cincinnati's well-intentioned neophytes stretching and aching to please, revising the menu, hunting out new sources for bread—imagine fresh, warm corn sticks, but homemade Parker House rolls barely superior to store-bought—culinary chauvinists remain hopeful. Occasional triumphs—spicy spareribs, a zesty salsa on shrimp Charleston—fuel optimism. But even the heroic Kentucky bourbon pie is a bit clumsy. I'd award Cincinnati A for metaphysics and C+ so far for delivery.

Cincinnati, 237 Third Avenue, near 19th Street (598-4890), is open for lunch Monday through Friday noon to 3 p.m.; for dinner Sunday through Thursday 6 to 11:30 p.m., Fridays and Saturdays till 12:30 a.m.; for brunch Sundays noon to 4 p.m. A.E.

Trader Vic's PLAYED TO OUR POLYnesian fantasies. Wasn't there a time when its dim nooks and rum-drenched Molotov cocktails made deep-fried island tidbits seem delightful? Or was I ever that innocent? Does anyone know or care that Trader Vic's still exists, duskily dim, in the netherworld of the Plaza? Stopping by one evening for a séance with past memories, it was a shock to discover that the house had no gardenias to float in our Scorpian ... no bowl in which to serve this volatile brew ($16.50 for four) ... wait, farewell-to-the-sinking-ship confession: no pen to sign the check. "We're out of pens," the waitress confided, and borrowed mine.

IT'S NEVER TOO LATE FOR COOKBOOK gluttons. Four books I love are Madhur Jaffrey's *World of the East Vegetarian Cooking* (Alfred A. Knopf, $17.95 hardcover, $9.95 in paper); Wolfgang Puck's *Modern French Cooking* (Houghton Mifflin, $19.95), with delicious and workable recipes from the former chef of Hollywood's Ma Maison; *The International Squid Cookbook,* by Isaac Cronin (Aris Books, $5.95 in paper), a culinary myopia that will thrill squid lovers; and *The New James Beard* (Knopf, $16.95), with 1,000 recipes from the endlessly creative godfather of America's passion for cooking. ■

Chatfield's is a mom-and-pop bistro where mom and pop (Kim and Maureen Chatfield, below) are young and hip, and so is the crowd. Everyone dines in front of a crackling fire on sublime seafood and lovely pasta, like this dish (left) with julienne of duck and ribbons of vegetables.

Orchard Street In Bloom

By Linda Dyett

> “...Designer clothes at bargain prices are now replacing the housedress and fake-fur coat on Orchard Street...”

ORCHARD STREET: STILL IRreverent fun, still a boisterous bazaar. But lately the street has been changing, heading sharply upscale. The floral-print housedresses and fake-fur coats are giving way to a new wave of dry goods—designer clothes, from avant-garde evening duds to suits for the executive woman to luxury sportswear. Browsing Orchard and Delancey and Rivington these days is like stumbling on some of the hottest *and* most sophisticated boutiques in New York, Paris, Milan—even Tokyo—all at once. And all selling at bargain prices.

Businesswomen find a liberality of tailored suits and silk blouses. Punk-rockers, ingenues, khaki militia girls, “Mohicans,” and other fashion iconoclasts find a dazzle of their favorite designers as well as bright new names. And this area is the best source I've ever seen, in any single neighborhood, of chic but modestly priced imports—the kind Americans collected when European vacations were still affordable.

London's leading edge and the American stars (Galanos, Halston, et al.) aren't represented, but popular designers are—Perry Ellis, Norma Kamali, Betsey Johnson, Bern Conrad, Regina Kravitz, Cathy Hardwick, and Carol Horn, among others.

How much will you save on designer clothes? They're usually 20 percent, but can be up to 50 percent, lower on Orchard Street than at department stores and uptown boutiques. Even though shops all over town are currently holding unprecedented sales, Orchard Street is maintaining its stunning lead (and, of course, it hasn't forgotten how to bargain). This is just the time to head downtown to replenish your wardrobe with winter clothes you mightn't have thought you could afford, or to pick up some of the neat cruisewear that's been in stock for the past month. And to check out the exciting new men's shops (such as Reporter and Anthony) and the snazzy new children's stores (Little Rascals and Klein's of Monticello).

Certainly, the city and suburbs have neighborhood bargain marts boasting prices that compete with Orchard Street's, but their assortment of goods isn't nearly so impressive. High-class manufacturers more willingly sell to Orchard Street, a location they assume customers will find inconvenient and tawdry. They have the cooperation of downtown merchants, who retail designer clothes without fanfare (where a shopkeeper has requested anonymity for his goods, this article will provide it). Nevertheless, shoppers on the Lower East Side now include tourists as well as the trendsetters and trend spotters who regularly haunt the neighborhood.

Customers still aren't pampered. There are no carpets or settees, no Mozart or Cole Porter soothes the airwaves, and only rarely do customer toilets or working pay phones materialize. But where else can you buy a Nipon by Night in one shop (and probably *hondle* its price down) and a garbage pail in the next? And fashion independents who balk at the designer nooks now regularly installed in the department stores can thrill at rediscovering democracy in action—Perry Ellis next to Cathy Hardwick again, Koos and Schrader shoulder to shoulder. For those who find this confusing, the saleswomen are only too eager to offer coordinating services. (Expect to be shown two belts for every outfit you try.)

As in the old days, the salespeople can be rude and insulting, though that's less and less the case. Like their forebears, the new shopkeepers are mainly recent Jewish émigrés. But these are a savvy, sophisticated breed: Frenchmen with excellent wholesale connections in Paris; Russian arrivals who exult in their newfound access to opulence; multilingual Argentinean businessmen who speak Yiddish with a strong Spanish accent.

Here are the best of the new shops. A few may soon stay open Thursday evenings. But remember: Most are closed on Saturdays. If you *must* try them on Sundays, be prepared for what some call “self-service in a zoo.” It's just our fellow humans in one solid throng, and if you spare a moment to observe, you'll discover that they're all having fun.

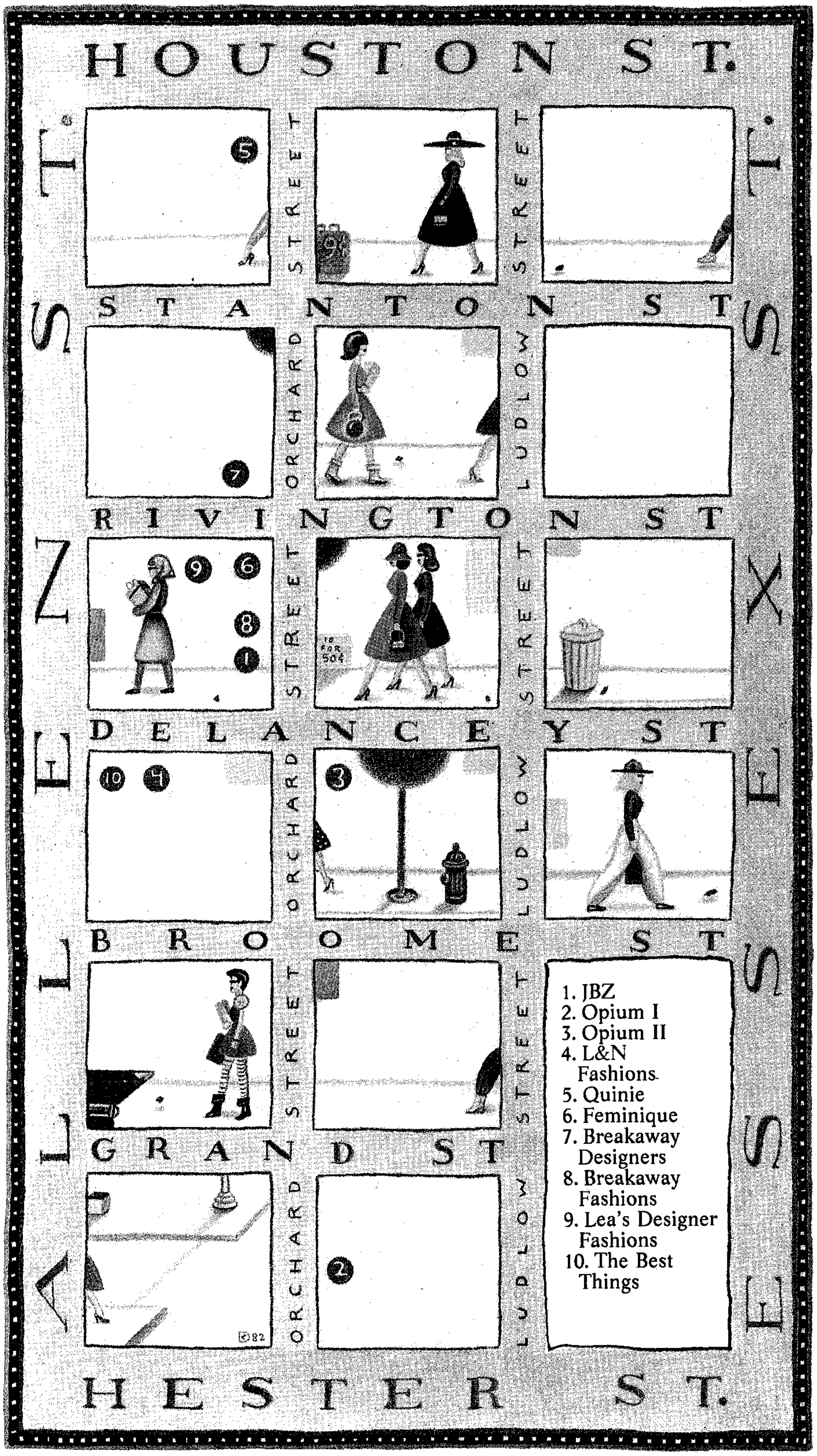
Note: All prices quoted as current were assembled during a one-week period in mid-December.

JBZ

‘WE DON'T SELL *shmattes* here” is what they all say. But it sounds a mite coy coming from JBZ, the sassy shop at the forefront of Orchard Street's style revolution. Thierry Mugler is here. So is Krizia, Castelbajac, Fendi, Byblos, Perry Ellis, Kamali, and, on occasion, Shamask. Plus Issey Miyake, Kansai, and other Japanese whizzes. It's easier to list who's missing (Lauren, the Kleins, and the Paris-Milan pantheon), though hardly through inadvertence—it's claimed these designers won't sell directly to Orchard Street.

Not yet, anyway. JBZ's president, David Botinder, and vice-president, Morris Tobal, who emigrated from Buenos Aires via Pitkin Avenue and settled on Orchard Street seven years ago, combine Yiddish business expertise with a suave Latino eye for style. They're determined to stock every exciting major designer. To placate the chary ones, Botinder and Tobal are even willing to forgo JBZ's usual 20 to 50 percent discount and sell some of their clothes at suggested retail prices. In fact, "we want to be the Saks Fifth Avenue, the Bloomingdale's, the Bergdorf's of Orchard Street," Botinder intones. "We want to be Bendel's."

What tosh! JBZ is just fine as is. So long as it stays on the Lower East Side, it should banish all thoughts of Disneyized, rococo'd department stores and learn to love its minimalism. Readily accessible on three floors of neatly divided space is a miscellany of top-designer gear, including leathers and suedes and sensible careerwear. Thierry Mugler's wool-gabardine smock dress, in black or electric blue, with side snaps on its mandarin collar and gold grommets along its yoke, is sale priced at $328, reduced from $498. At an uptown department store, it sold out early in the season for $595. Perry Ellis's wool-and-silk-challis duck-print harem pants are now on sale—$78 here, $137.90 uptown—and his matching cowl-neck blouse is on sale for $68 here; it's sale priced at $107.90 uptown. Still in stock from Dorothée Bis is a flirty black wool-blend mini-dress with frilled hem and rhinestone-clasped V neck, on sale here at $148, sale priced on Madison Avenue at $169. Krizia's angora sweater decked with strings of large pearls is sale priced at $298 here, while it's still $485 uptown. JBZ also has a mini-dress version for $348.



For more conservative tastes, there's a slew of classic sportswear, career suits, and separates. From Emmanuelle Khanh, whose merchandise is difficult to locate in New York these days, this season's embroidered silk blouse is reduced to $78, her elegant side-buttoned wool-crêpe trousers also to $78. These are sale priced at $110 and $119 on Madison Avenue. Similar bargains are available from Liliane Burty, Edina & Lena, and Valluccio, among many others.

On the main floor is Orchard Street's best selection of outerwear, in a wide price range. Cuddlecoat's version of Armani's recent trench coat in wool gabardine with plaid wool lining is reduced to $140, while uptown the same coat is sale priced at $379.90. From Marie Pierre Tattarachi there's a superb cashmere coat with a cape or a muffler—both flow into pleats down the front. I've not seen it elsewhere in town, but it seems like a bargain at $398, reduced from $538.

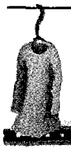
JBZ will continue its storewide sale while goods last to make room for its cruisewear, now nestled on the third floor. Early arrivals include Betsey Johnson's Lycra jodhpur bodysuit, the one with the generous V neck, $68 here, $88 elsewhere, and Dianne B.'s white cotton-lawn jumpsuit, with pedal-pusher pants, U neck, and front buttons, $65 at JBZ, $80 uptown.

Naturally, all is not bliss in this discount heaven, though there *is* a customer toilet. I don't mind the communal dressing room. Lunacy with clashing elbows and hangers can be fun; besides, the other customers' critiques are invariably dead honest and sometimes astute. The saleswomen are also amazingly honest and astute, if at times a bit formal. But JBZ can be quite crowded, even on weekdays. Maybe breathing space will emerge when its sale annex opens in the spring at 130 Orchard.

JBZ makes no refunds but offers exchanges within seven days. It also accepts pre-paid mail orders from all over the world.

JBZ, 121 Orchard Street (473-8550), is open Sunday through Thursday 9 a.m. to 6 p.m., Fridays till 4 p.m. through March, till 6 p.m. April through September. American Express (A.E.), Carte Blanche (C.B.), Diners Club (D.C.), MasterCard (M.C.), Visa (V.), checks.

Illustrated by Dave Calver.



"...Krizia's angora sweater decked with strings of big pearls is on sale for $298 at JBZ, while it's still $485 uptown..."

Opium

HOWEVER I CAVIL AT ITS name, I've got to admit that Opium the shop is one of New York's best sources for beautifully classic, unique wares, and it's soon apparent that this place *is* intoxicating.

It's two places, really. Ada Todd, late of Leningrad, founded her first den a year and a half ago at 52 Orchard Street, near the southern end. It's not so refined down there, but all the better, she insists, for attracting a serious-minded clientele to her mostly Italian goods, plus some from France, Germany, and Holland, and a few domestics. Many are local exclusives, bought in odd lots abroad and often unavailable elsewhere in the United States.

"Who comes to 52 has money," pronounces Ada (or else leaves in penury or, worse, indentured to Carte Blanche, I muse in silence). I'm hopelessly addicted to this original shop, where the Italian genius for reinvigorating classic English styles is everywhere apparent. Stashed at the rear are terrific Florentine blazers and skirts ($75 to $150), and back there, too, are the makings of the greatest suits on Orchard Street (no faint praise—the road is reeling with suits), or maybe *anywhere*. The utterly simple navy or gray jacket with gentle overstitching on its deftly tailored lapels comes single- or double-breasted, and matching skirts are straight, pleated, or full. The plastic tag reads "Pelse." (Who "P. Alberto," on the label, is, I can't fathom.) Under another label at a non-Orchard Street shop, the same suit, which usually sells for $600, is currently on special at $375. At Opium it's $250. Customers buy several at a time, say the Russian salesgirls (who are eminently likable: They work hard and offer sound judgments, but seem to revert, in moments of repose, to a modest flutter of downcast eyes, exuding Chekhovian sighs, looking suddenly displaced in New York). There's also a magnificent spring reefer coat from Pelse, long and lithe in wool cashmere (sensational in pistachio), also $250.

The dresses at Opium are good, particularly the upstairs private stock, which has included an occasional black lace number from Valentino, priced at about $450 (a two-piece Valentino in the same fabric was seen uptown for more than double that price). But it's a downstairs item that leaves me breathless: a slim charcoal wool coatdress with a neat set-in capelet and starched white linen collar and cuffs, redeemed from the juvenile by its sleek cut and long line—the kind of dress to seek vindication in. From Mimmina, an Italian line, it's $135. While this particular dress may soon be gone, Opium stocks plenty of other Mimminas with similar styling.

Late last year, Opium branched into a second shop, closer to the hub of action, near the corner of Delancey. The wares at Opium II are generally cheaper and younger, Ada notes. They're also mainly exclusives. Corduroy suits with collarless jackets and pleated culottes that look like miniskirts, from Oaks by Gianfranco Ferré, cost $181.75. A large winter supply of tailored Giorgio Rizzo suits, dresses, and separates are still available at $75 to $175. Or for spring, Ada tells of Rizzo's linen suits ($150) and cotton eyelet blouses ($35). As part of her current clearance, Ada is offering Italian angora knit dresses, some unabashedly slinky, others tube-style, from Mariella (regularly $120 to $210) and La Squadra (usually $135 to $150) on a buy-one-get-one-for-$5 special. And from Olly, the brand name for Dutch designer Marieke Olsthoorn, Opium has some raffish wool-lined shiny nylon raincoats that button down the side and tie at the back ($150); they soon may be out of stock, but Ada has ordered spring versions ($65). My only peeve is with the Lady Van Laack silks, woolens, and cottons ($75 to $250), staid-looking designs in magnificent fabrics.

Opium gives no refunds but will exchange goods within seven days.

Opium I, 52 Orchard Street (226-3666), and Opium II, 104 Orchard Street (533-8394), are open Sunday through Friday 10 a.m. to 6 p.m. A.E., C.B., D.C., M.C., V., checks.

L&N Fashions

TRUFFAUT'S HEROINES—BOTH the sturdy, normal types and his alluring depressives—wear the garb of the petite bourgeoisie: clothes that are tasteful but never flashy. In Paris, they're sold on the rue de la Chaussée d'Antin. And on the Lower East Side, where else but Delancey Street, home of L&N Fashions? Owners Leon and Fanny Goldstein, former Parisian tailors, have exclusive American representation of French design houses with names like Claude Bert, La Chamade, Hababou, and Caron. Not exactly Saint Laurent or Ungaro, but their detailing, cut, and fit are excellent, as are the prices for such fine quality.

Claude Bert's classic pleated wool-gabardine pants (sale priced at $60) "fit perfectly to the body," Fanny croons. As does his gently falling A-line skirt in wool crêpe (now $65). From La Chamade, a sturdy two-piece suit, its jacket double-breasted and color-coordinated to a pleated heathery-plaid skirt (superb in olive, khaki, and eucalyptus), is on sale for $185. Also in good supply, La Chamade's severely tailored pantsuit, in a soft wool blend, with pleated trousers and double-breasted jacket, comes in gray pinstripes, checks, and solids. It's now $180. This is the kind of outfit you can wear for years and years.

L&N's prettiest items are a cache of blouses, mostly French, mostly silk, encased in deliciously crinkly plastic bags. Many have Princess Di frills and look great with mannish jackets. Nora de Vassa's side-buttoned texture-on-texture pure-silk number costs $75. Stock on these beauties quickly plummets.

The international sales staff, understandably popular with United Nations personnel, includes a Czech, a Ghanaian, a Jamaican, and a German. The fitting rooms are private, and this store, a quiet surprise on the Lower East Side, is open seven days a week. Goods can be exchanged within a week.

L&N Fashions, 81 Delancey Street (431-6081), is open Monday through Sunday 9:30 a.m. to 6 p.m. A.E., M.C., V., checks.

Quinie

'PARA TODA LA FAMILIA," reads the faded awning sheltering a grimy exterior. What a great cover for a chic little salon. Quinie's owner, Etty Gerchik, formerly a buyer in Paris, is a style fiend and true artist of the great buy who evidently feels that ambience and merchandising techniques are nuisances. Besides, since she started Quinie, a year ago, Etty's made frequent

ARTHUR RICHARDS HAS LOST ITS LEASE

and is forced to move its factory!

$1,000,000 Inventory Must Be Sold

Our misfortune is your gain.

The landlord is converting our space into offices, forcing us to vacate our factory premises.

Our complete Designer Collection of men's and women's clothing and furnishings is being offered at unheard of prices that no other store can match.

Arthur Richards Woman			Arthur Richards Man		
1373 Women's **Suits** gabardines, tweed, flannel, linens	Comp. Val. $370 A.R. Orig. Factory $179-189	$87	347 Men's **2 pc Suits** gabardines; all wool, dacron and wool	Comp. Val. $310 A.R. Orig. Factory $159	$87
2355 Women's **Blazers** gabardine, tweed, linens, silk wools	Comp. Val. $235 A.R. Orig. Factory $139	$68	702 Men's **3 pc Suits** flannel, stripes, solids, all wool, plaids, tweeds	Comp. Val. $330 A.R. Orig. Factory $179	$97
2255 Women's **Skirts** gabardine, tweed, flannel, corduroys, linen, silk	Comp. Val. $55-145 A.R. Orig. Factory $30-75	$20	1422 Men's **Sport Jackets & Blazers** all wool, tweeds, shetlands, herringbones, dac & wool, linens	Comp. Val. $180 A.R. Orig. Factory $105	$68
608 Women's **Pants** flannel, gabardine, tweed, corduroys, silk	Comp. Val. $55-145 A.R. Orig. Factory $30-75	$20	769 Men's **Featherweight Blazers** linens, silks, blends	Comp. Val. $180 A.R. Orig. Factory $105	$58
1517 Women's **Blouses** cottons	Comp. Val. $40-65 A.R. Orig. Factory $25-35	$12.50	409 Men's **2 & 3 pc Suits** Dacron and Cotton	Comp. Val. $150 A.R. Orig. Factory $100	$67
In addition, there are Sweaters, Pea Jackets, Suede Blazers, Challis Co-ordinates and other Designer Items.			In addition, there are Slacks, Shirts, Sweaters, Robes and many other Designer Items.		

NY OPEN SUNDAY

Our New Jersey Factory Store will participate in this event.

Our new Fifth Avenue Factory will be opening on March 1st.

The Man
The Woman

Arthur Richards®

The Man
The Woman

79 Fifth Ave., New York 10003
(16th St.) 12th Fl. (212) 247-2300
Mon. - Sat. 9 to 6; Thurs. to 7:30

Route 4, (¼ Mile W of Alexander's)
Paramus, N.J. 07652 (201) 843-1151
Mon. - Sat. 10 to 6; Wed. to 9:30

New York open Sundays 11 to 5 • American Express, Visa, Master Card, Diner's

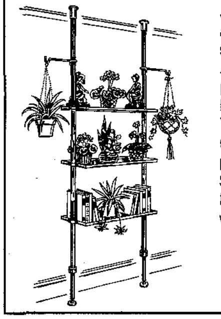
THE DANCE CENTER
AT THE 92ND STREET Y
Sharon Gersten Luckman, Director

Starting now
MODERN DANCE
BALLET
JAZZ DANCING
taught by professional dancers
Beginners through advanced classes

Call 427-6000
write to or stop by the Education Office,
1395 Lexington Ave., New York, N.Y. 10028
for further information on all dance classes,
including Dance Exercise, Ballet Exercise
and Aerobic Dancing, for children and adults.

LEVOLOR RIVIERA
40% OFF
MFG. LIST
WITH THIS AD
SALE ALSO INCLUDES
VERTICAL BLINDS
BALI 1" BLINDS
50% OFF
MFG. LIST
Siegel's
PAINT AND WALLPAPER
1565 SECOND AVENUE (81-82 ST)
734-0847

NEW 3-SHELF PLANTER POLE
You'll love the combination Walnut and Brass poles, heavy brass arms, and the 22" × 7" crystal-clear molded shelves. Fits Floor-to-Ceilings up to 8'4" *high. Shelves can be positioned at any height and have ½" safety ledges on all 4 sides* ...are drip-proof and stain-proof. Great for plants, books, and "knick-knacks." You'll find loads of places to use these decorative planter poles. ONLY **$24.95** plus $4,00 for postage. SAVE MONEY. Order 2 for **$53.00** & we pay postage and handling.
COLONIAL HOUSE
Dept. PW-66
17812 Killion
Encino, CA 91316



FOR THE
FINEST NORTHERN
ITALIAN FOOD
Private Party Room
Near New York Hilton
Mercurio
53 West 53rd Street, N.Y.C.
JUDSON 6-4370 AM. EXP.

"...Opium carries exclusive imports from Italy, France, Germany, and Holland..."

purchasing trips to Europe. Sometimes she returns with treasures—Armani samples or Georges Rech suits, which she sells for $350 to $450, while uptown they're no less than $500.

More typical are the slightly retro suits, dresses, and blouses from Liliane Burty; Boa's hip and trendy dresses; and clingy eveningwear from Funky/Paris. Quinie also boasts some beautiful Italian and French knitwear. Antonella Oré's wool-and-silk-blend batwing pullover with drawstring neckline, currently on sale for $129.99, costs $270 on upper Madison Avenue. Other knits are not, alas, such great bargains. Francis Laurent's wool ribbed dress, primly collared and trimmed in gold, with buttons running diagonally down the front, is sale priced at $159. Etty says it's unavailable uptown, but down the street at JBZ it's sale priced at $138. A very fetching viscose-and-polyester tube dress, part of Quinie's new cruise line, costs $205. But I saw a sweater version at Riding High, at 1147 First Avenue, near 62nd Street, for $105. (Still, it had been reduced from $295.)

Lately, Etty has added several American designers, including Bern Conrad, whom I haven't seen elsewhere on Orchard Street. His lightweight corduroy jacket with front zipper and mandarin collar is sale priced at $25.99 here, a bit less than the $28.90 uptown. Prices are even better on clothes from an American design team that Etty sells, exclusively, on the Lower East Side. I can't mention their names, but they're well known and generally not discounted elsewhere.

The dressing room is communal, the sales staff keeps a low but helpful profile, and goods may be held on layaway and exchanged for credit. For regular customers, Etty orders imports she doesn't otherwise carry.

Quinie, 191 Orchard Street (475-1529), is open Sunday through Friday 10 a.m. to 5 p.m. A.E., M.C., V., checks.

Feminique

YOU WON'T FIND ARMANI lurking in a corner, and Perry Ellis has come and mostly gone, but Feminique's basement has a plentiful supply of estimable domestics plus a few imports, including styles from Carol Little, Kasper, Adri, Kansai, Bill Haire for Friedricks, and interesting but not terribly well-known designers like Betsy González and Esia. It also stocks the sportswear from Christian Dior and Giorgio Sant'Angelo.

Sturdy cottons from Esia, in black with gold polka dots or bamboo pattern, are part of Feminique's newly arrived cruise line. My favorite is a blouse with ruffled neck and peplum, $79 here, $99.95 at a midtown boutique. Matching long bloomers are $48 here, $59.95 uptown. Not seen elsewhere in Manhattan are a jodhpur jumpsuit ($136) and miniskirt ($64), both in the same pattern.

Upstairs at ground level are a wide range of sweaters and coats. A Vesna Bricelj for Overture red-and-blue wool cardigan with embroidered flowers and peplum was on sale for $69 here when it was $134 at a department store; now Feminique sells it for $49. Perry Ellis's corduroy coats filled with goose down are also sale priced at $139, while they're $149.90 uptown.

Perry Ellis sportswear will return in the spring, staffers say. Not a bad idea at a shop customers rate as friendlier and zippier than most. Fitting-room space is scant—that may explain why only one garment can be tried on at a time. (A seemingly disembodied hand extracts and replenishes.) Exchanges for credit must be made within seven days.

Feminique, 143½ Orchard Street (475-5392), is open Sunday through Friday 9 a.m. to 6 p.m. A.E., M.C., V., checks.

Breakaway

ORCHARD STREET HAS SEEN the future and it's around the corner on Rivington. Looking like a back-street Ann Taylor, the new three-story Breakaway Designers is Spartan, yes, but it has recessed plate-glass windows, ample browsing space, a congenial young staff, and a liberal credit-and-exchange policy. Like its smaller but equally inviting sister shop, Breakaway Fashions, farther to the south on Orchard, it's open all week. There's talk of a nouvelle cuisine restaurant on the mezzanine level. (No, no. What this place needs is a Ratner's satellite, equipped with one surly waiter.)

Both Breakaways are strong on outerwear and have large fur departments, where the specialties are mink and fox, custom-made or ready-to-wear. Here's where you presumably save thousands on a single purchase. A Joan Crawfordish Blackglama mink coat with high shoulders and a mandarin collar costs $3,800. (Blackglama minks in similar styles rarely cost less than $9,000 off Orchard Street.) Ralph Lauren's diagonal-zipped princess-style shearling jackets (from 1980, but still looking good) are $350 to $400; they were $698 uptown. In the cloth category, Harris Tweed blazers

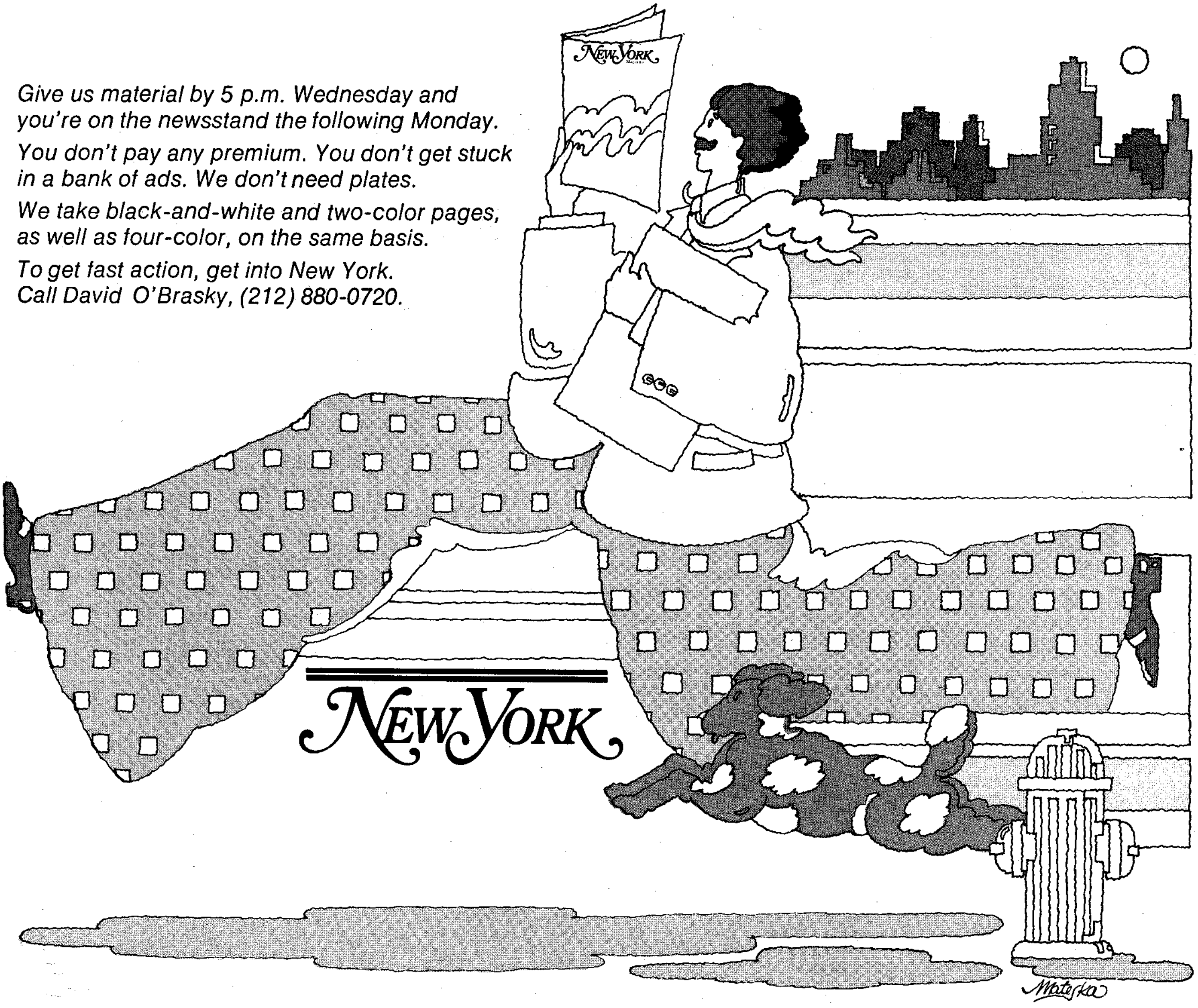
THE FASTEST FOUR-COLOR CLOSING OF ANY WEEKLY MAGAZINE IN AMERICA.

Give us material by 5 p.m. Wednesday and you're on the newsstand the following Monday.

You don't pay any premium. You don't get stuck in a bank of ads. We don't need plates.

We take black-and-white and two-color pages, as well as four-color, on the same basis.

To get fast action, get into New York.
Call David O'Brasky, (212) 880-0720.



NEW YORK

"...Quinie's owner, a style fiend and true artist of the great buy, shops in Europe and frequently brings back treasures..."

with collar latches and leather buttons, some lined in striped tussah, from Justin, Ltd., are sale priced at $69 to $79; they're still $200 uptown.

There's a big selection of silk-chiffon dresses and separates in delicately hued prints and stripes. John Yang for Jack Mulqueen smocks with lacy necklines look great worn alone with tights, or with their own pleated skirts (also useful separately). Cost: $160; uptown, $198, before stock was depleted. Silk Farm's straight-necked, sashed chiffon dresses, now on sale for $155.25, are still $232 at a department store.

Acknowledging that their target market is career women who shop once or twice a year, the two stores also stock a large selection of domestic suits, sized 0 to 16, heavy on those by Harvé Benard and DaniéL O for Tahari. Nothing's outrageous, but, like most of their wares, these are highly popular with young shoppers. The inventory at Breakaway Shoes and Bags, a third family member (146 Orchard), is also modestly priced, trendy, and getting better every time I stop by.

Breakaway Designers, 88 Rivington Street (598-4455) and Breakaway Fashions, 125 Orchard Street (475-6660), are open Monday through Sunday 9 a.m. to 6 p.m. A.E., C.B., M.C., V., checks.

Lea's Designer Fashions

My loyalty to Kenzo and Kamali is boundless, really, but at Lea's, where the stock-in-trade is Nipons and Benards (plus a smattering of Kasper sportswear and Trigère coats), I grow strangely fickle. Yes, the Benards can be bland, and the Nipons steer an uncertain course between the Scylla of frumpiness and the Charybdis of glitz. But both labels have huge followings, mostly of executives and professionals (and wives thereof) who have two clearly defined aims: inspiring confidence and looking pretty—precisely what these clothes accomplish. They're also well executed and look expensive. The Nipons *are* expensive. But even competitors admit that Lea Gluck's prices are just about the lowest in town.

I've grown inordinately fond of a subdued but brilliant "after five" Nipon: elbow-length puffed sleeves, square neck, and swirly skirt, in Berber stripes of brown, green, pistachio, and mustard taffeta—perfect for a best friend's wedding. Uptown, it was on sale for $249.95, but Lea was clearing it for $190. (Unfortunately, she has sold the stock out completely.) Looking ahead to spring, Lea's already got plenty of pastel Nipons. One such, a paisley synthetic that's fetching in peach, fawn, and beige, boasts a wide white organdy collar and sells for $250; it's $410 uptown. Since Nipons tend to become classics, it's good to know that Lea runs a continuous retrospective, selling previous seasons' styles for as little as $50.

The understated elegance and moderate prices of Harvé Benard suits have made them virtual uniforms for professionals. A seasoned litigator I know, who seems always to win her cases, wears only Armanis and Benards. She dons her Armanis when she negotiates with adversaries and saves the Benards, which have a more gentle line, for courtroom scenes. Lea's most popular Benard suit style, cut in a limited, Lower East Side edition, is a worsted-flannel pinstripe with a single- or two-button jacket and a slim or wrap skirt. It's $130, either way. Unique, and also exclusive to

Music can be a rewarding personal and intimate experience throughout life. That's why "TIMES OF OUR LIVES"

by JUDY COLLINS is very important. Right now.

The new Judy Collins album, TIMES OF OUR LIVES, is produced by Lewis Hahn and Judy Collins with Arif Mardin as executive producer.

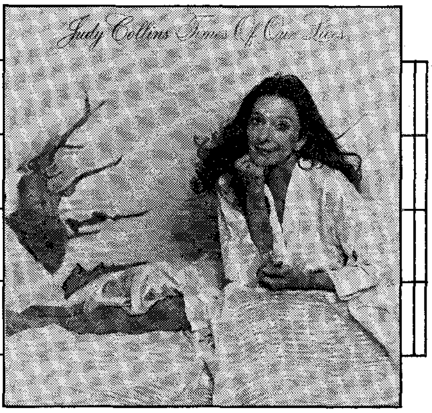
© 1982 Elektra/Asylum Records A Warner Communications Co. Featuring "Memory"

elektra

SAM GOODY INC.

Albums–$5.99 Tapes–$6.49

Available at all locations.


Judy Collins Times Of Our Lives

Orchard Street, is a Glen-plaid suit with a single-breasted jacket and slim or pleated skirt, and it's also $130.

Newcomers in search of these sorts of goods should not be deterred by Mr. Gluck, who can be abrasive with browsers (I suspect he's really worried about shoplifters). Nor should they give up because of the crowded aisles and cramped conditions. (At least the communal dressing room is large; some customers spend the day.) But, admittedly, viewing the clothes is difficult. They are covered with plastic bags and squashed together on overburdened racks (hiding the mural of lower Manhattan hand-painted on the side wall when Lea's was Gallishoff's Dairy Restaurant). Still, this unprepossessing place has a slew of faithful customers, and it's Lea herself who's the store's best asset: She's knowledgeable about her wares and her clients' needs. She'll exchange goods within seven days.

Lea's Designer Fashions, 81 Rivington Street (677-2043), is open Monday through Thursday 10 a.m. to 5:30 p.m., Fridays till "sundown," and Sundays 8 a.m. to 5:30 p.m. A.E., M.C., V., checks.

The Best Things

THIS YEAR'S WINNER OF THE Lower East Side Congeniality Award, the Best Things also boasts the neighborhood's most exotic shopkeepers: *Midwesterners* prone to say hello when customers enter. Some take offense at this presumption. "Do I *know* you?" countered one indignant matron.

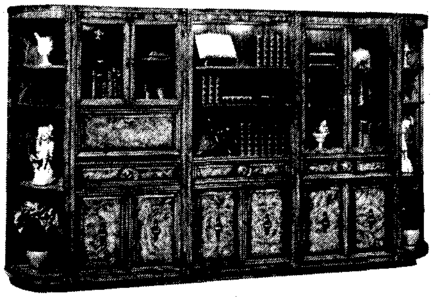
Good manners aside, the big enticement isn't the clothes (neatly displayed Jack Mulqueens, Stanley Blackers, Diane Von Furstenbergs, Soo Yung Lees, Nipon Collectibles, and Harvé Benards, plus items from the sport divisions of Schrader, Givenchy, and de la Renta), but, rather, a startling selection of handbags, briefcases, attachés, and wallets imported from two superb and impeccable European manufacturers and otherwise sold exclusively on upper Madison Avenue. Owner Lyn Peterson assured me they're not damaged goods, and urged me not to mention their brand names. A pressed-leather attaché with zipper closure and key lock outside and a double-compartment organizer inside costs $200 here. Uptown, a more recent version, this one with hard sides and a combination lock, is currently being remaindered at $280. A black calf clutch with lizard trim converts to a shoulder bag: This solid classic is a great value at $200.

The Best Things also sells a well-known brand of cosmetics and is on the lookout for more unusual clothes. No refunds or exchanges.

The Best Things, 77 Delancey Street (925-8395), is open Sunday through Friday 10 a.m. to 5:30 p.m. A.E., M.C., V., checks. ■

5 DAYS ONLY – Jan. 28-Feb. 1
GIANT
CLEARANCE SALE
15% to 60% REDUCTIONS
ON SELECTED ITEMS STOREWIDE!*

Selections from 5 fabulous floors of furniture...
Bedding, Sofas, Tables, Chrome, Glass, Dinettes, Pits, Wall Systems, Cabinets, And More!



PLUS THESE VALUES:
40% off mfr. list on
SEALY & SIMMONS SOFABEDS
BARCALO RECLINERS
BEDROOMS & DINING ROOMS

Sale Ends February 1, 1982
*Partial reductions may have previously been taken on some sale items.

A World of Beautiful Furniture with a Sofa Bed Heaven above

national
FURNITURE • 115 East 29 St. • (212) 685-8071
Ask about NATIONAL'S WRITTEN WARRANTY
Why buy furniture without it?
Open 7 Days • Payment Plan • MasterCard • Visa
© 1982 National Showrooms of Furniture, Inc.

"THE LOOK"
Everybody Will Love Your
"I Love New York" Jacket

—Warm and smart-looking
—In Windbreaker and baseball-jacket styles
—With 100% pre-shrunk-cotton lining
—For men and women, boys and girls

Qty. ☐ Baseball-Style Jacket ☐ Red ☐ Blue $29.95
Qty. ☐ Windbreaker ☐ White ☐ Blue $42.95

Quantity ☐ S ☐ M ☐ L ☐ XL

Add $2 shipping and handling
California residents add 6% sales tax

ILNY ENTERPRISES
8306 Wilshire Blvd. #198
Beverly Hills, CA 90211
(another IAAIC enterprise)

Name ____________ NYM
Address ____________
City ________ State ________ ZIP Code ________
Quantity ________ Color ________ Total ________

On Film/William Wolf

COSTA-GAVRAS GOES TO HOLLYWOOD

"...Years ago, studios wouldn't have touched a film like *Missing*. Is Hollywood developing a taste for controversy?..."

IT'S HARDLY NEWS THAT COSTA-GAVRAS (born Constantin Gavras) has made another film attacking United States policies abroad. The world's leading director of political films is known for his leftist stance, and ten years have passed since his *State of Siege* implicated the United States in the training of Uruguayan secret police in torture techniques. But that film, like most of his work, didn't reach much beyond the art houses. What *is* news is that this time Costa-Gavras's politics have gone Hollywood—and in a big way.

Missing, due for release by Universal in February, charges that U.S. officials sanctioned the murder of a young American during the 1973 right-wing coup in Chile because he knew too much. There was a time when no one could have walked into a Hollywood studio with a story like that. But Universal decided to make the film and invested $9.5 million, average by Hollywood standards, but for Costa-Gavras the most lavish budget he has ever worked with. In addition, the film's disturbing message is delivered not by unknown actors or an exotic foreigner like Yves Montand but by two top American stars—Jack Lemmon and Sissy Spacek.

What's happening? Is Costa-Gavras selling out? Or is Hollywood developing a taste for controversy?

There is certainly no sellout in *Missing*. Costa-Gavras and co-screenwriter Donald Stewart have created a tough, outspoken drama from Thomas Hauser's factual book about the disappearance of 31-year-old writer and documentary filmmaker Charles Horman. Jack Lemmon plays Edmund Horman, the victim's father, who flies to the scene to look for his son. At first he can't believe his government would lie to him about its role in the disappearance, but he gets a painful education as he breaks through the cover-up. Sissy Spacek as Charles's spunky wife has none of her father-in-law's illusions.

Chile isn't precisely identified as the locale, says Costa-Gavras, so that the film would have an it-could-happen-anywhere universality. But to anyone who follows international events, the setting is obvious. The film emerges as a blistering assault not only on the repression, kidnappings, and murders that took place with the overthrow of Salvador Allende but on American involvement with the coup. (The actual filming was done in Mexico.)

The casting of Lemmon and Spacek was canny. Costa-Gavras says, "I showed Lemmon the script, and he liked it immediately. I knew Jack could do the part. He is for me very, very American. Horman is very American. He used to be a middle-class businessman, and he voted for Nixon." Costa-Gavras says it was always his dream to make a Hollywood movie, "as it is for all directors." He said he was never pressured to compromise, except to change some of the names because "the lawyers jumped on me," and he thinks that Universal is proud of the movie. But he's a realist. "The first reactions have been good. If they weren't good, the Universal people wouldn't be so proud."

Ned Tanen, Universal's president, is one of the proudest. He insists that there was never any hesitation or worry about controversy: "I loved the screenplay, I think Costa-Gavras is one of the great directors in the world, and I thought it was a story that should be told. I put it together with Sissy Spacek and Jack Lemmon. I'm delighted we made it, and think it's a great movie. If there are skulking bodies who think it's a story that shouldn't be told, I guess that's unfortunately the way of the world. It's a totally true story, researched every way possible. If you do what I do for a living, you have to try to find strong screenplays. They're tough to get. My only concern with the movie has nothing to do with its political overtones, only that the emotion comes through, and, from my standpoint, it certainly does."

Sean Daniel, the Universal vice-president who supervised the production, stresses that "in a business where you're constantly making judgments on what to roll the dice on, this was very strong as motion-picture material, something you want to back." Enumerating elements that made it "incredibly stirring and human subject matter," Daniel adds, "I can have my own morality and beliefs about the theme, and I'm proud to admit that Costa-Gavras's point of view is close to my heart. However, separating that entirely, as pure motion-picture material, *Missing* has a possibility of giving people a revealing new experience. From a purely business point of view, that isn't bad. It is incorrect to think studios will automatically run scared. And I don't think this is a scared studio."

Making a film like *Missing* may be more acceptable today, despite the country's conservative swing, because of the exposés of so many C.I.A. machinations and Watergate-type illegalities.

A painful education: *Sissy Spacek and Jack Lemmon in a scene from* Missing.

The public is primed to believe the worst. Also, the ground has already been broken by mass-entertainment films on controversial contemporary issues (*Coming Home, Apocalypse Now*). But that hardly means times are changing drastically. Tanen asserts, "I can't tell you that Hollywood is going forward like Sir Lancelot to attack villains on all sides. Hollywood can do a lot of looking into its own house."

Costa-Gavras hopes that audiences won't perceive *Missing* as anti-American. "That's not the intention," he says. "It's wrong to put all Americans in the same basket. The film is anti–authoritarian regimes and American support of them. If Americans knew the facts, they wouldn't accept such relationships. It's by supporting these regimes that the U.S. government is creating anti-American feeling around the world and pushing peoples under those regimes toward Communism. It's awful to have just two possibilities."

Costa-Gavras is no ideologue. *The Confession* (1970), which earned him criticism from the left, struck hard at the Stalinist rulers of Czechoslovakia for forcing false admissions of guilt in the rigged trials of the 1950s. *Special Section* (1974) castigated French judges who had turned their courts into a collaborationist arm of the Nazis. His most acclaimed film—and biggest moneymaker—was *Z* (1969), which attacked the Greek right wing for an assassination that was a harbinger of the coup by the colonels.

The 48-year-old director is an old hand at combining polemics with entertainment. (He made *Z* when Jane Fonda was barely out of her *Barbarella* costume.) He believes that espousing a cause on film should not be boring. "In ancient Athens during the fourth, fifth, and sixth centuries B.C.," he says, "people used to go to the agora, where they would speak about politics. It was a show—probably the only entertainment they had, apart from beating their wives or slaves." Costa-Gavras being a modern Greek (although one who has been living in Paris since he was nineteen), he has simply chosen to make the cinema his agora.

Although his reputation rests on political films, Costa-Gavras says that is not his exclusive interest. There are plenty of subjects that intrigue him, such as the problem of world hunger, but he points out that some of the eight films he has done to date were not message movies. (*The Sleeping Car Murders*, his first success, was a thriller.) "I would like to do a comedy," he announces, but before anybody gets the idea that it would necessarily be a bland one, he adds, "maybe a black comedy." Right now Costa-Gavras is waiting to see how the public accepts *Missing*.

Moe Ginsburg's
WINTER SALE

NAME BRAND DESIGNER SUITS
Now $99-$160 Comp. retail to $270.

HUGE SAVINGS ON NAME BRAND DESIGNER OVERCOATS
Choose from 100% Pure Wools, Meltons, Tweeds,
Cashmere Blends including the Finest 100% Pure Cashmeres.

NAME BRAND and DESIGNER
SPORT COATS, SLACKS, SWEATERS, DRESS SHIRTS,
SPORT SHIRTS, ACCESSORIES, TIES and OUTERWEAR
AT TREMENDOUS SAVINGS!

Moe Ginsburg
MEN'S BETTER CLOTHING
162 FIFTH AVENUE, CORNER 21 ST., N.Y.
(212) 242-3482 • 982-5254
We welcome American Express and other major credit cards
OPEN MON.-FRI: 9:30-5:30. SAT. AND SUN: 9:30-5:30. ALL ITEMS NOT ON SALE.

L.L.Bean®
Outdoor Sporting Specialties

L.L.Bean®
Spring 1982

FREE Spring Catalog

Fully illustrated. Features quality apparel and footwear for men, women and children; fishing, hiking, camping and canoeing gear. For 70 years L. L. Bean has offered practical and functional merchandise at reasonable prices. Our clothing and footwear is rugged enough to withstand active outdoor use, yet attractively styled and comfortable for casual wear. Many items are of our own manufacture. All fully guaranteed.

☐ SEND FREE CATALOG

Name__________
Address__________
City__________
State__________Zip__________

L. L. Bean, Inc., 7301 Alder St., Freeport, ME 04033

Music/Peter G. Davis

SURVIVAL TACTICS

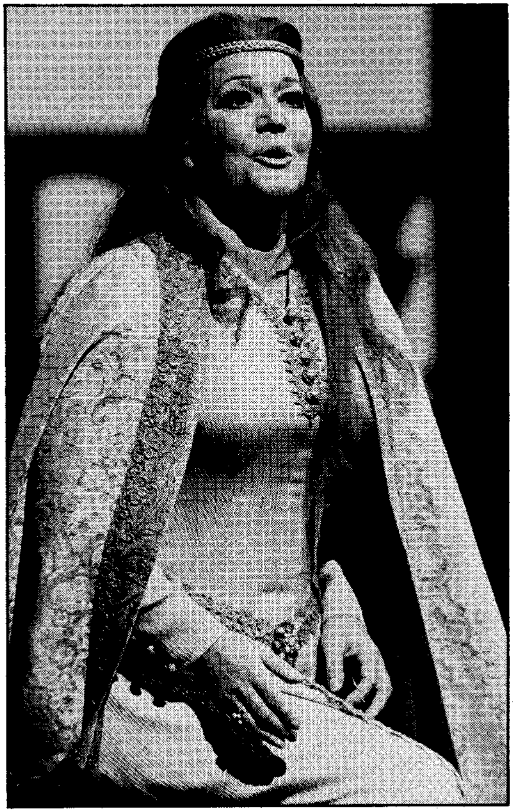
"...Rysanek makes every technique of a singing actress work for her, while as musician and artist, Price has stood still..."

AS THE FIRST ACT OF THE METROPOLITAN Opera's *Tannhäuser* revival slogs to a conclusion, it seems impossible that anything can save the evening—certainly not Richard Cassilly's prosaic minnesinger, Mignon Dunn's suburban Venus, or even Bernd Weikl's suave but passive Wolfram. Help is on the way, though. When the curtain rises on Act II, **Leonie Rysanek** as Elisabeth bursts into the medieval hall of song to ignite the opera with her special radiance, voice, and presence. This wonderful singer has been gracing the Met stage for 23 years, and she has never looked or sounded better.

A typical Rysanek performance almost always works toward one scene that vividly crystallizes the function of her character and often the essence of the opera. In *Tannhäuser*, that moment comes when she interposes herself between Tannhäuser and a group of threatening nobles. Elisabeth pleads for their forgiveness and the sinner's salvation, slowly moves across the stage to the stricken knight, hovers over him like a pitying Madonna, and softly sings the words "For him, too, the Savior once suffered." The dramatic core of Wagner's opera is suddenly illuminated and made intensely real.

The beauty of this moving sequence comes from Rysanek's ability to make every technique of a singing actress work for her: how to position the body and catch the stage light in exact counterpoint to the musical flow; how to shape the notes and inflect each phrase with charged meaning; how to blend voice, word, and gesture into a poised expressive unity. Few opera singers ever make such direct contact with a role, attain such an extraordinary artistic synthesis, or communicate their intentions so spontaneously or precisely. Today only Régine Crespin and Elisabeth Soederstroem come to mind, but even they do not rejoice in Rysanek's amazing vocal security after 30 years of singing heavy dramatic parts.

During her career at the Met, Rysanek has enjoyed many triumphs as well as weathering several disasters—any singer of her individual stamp and willingness to take risks is bound to stir up controversy. She has survived much—mistakes like Abigaille in *Nabucco*, predictions of vocal decline, demonstrations from antagonistic fans, and even a death threat before a matinee of *Otello*. More important are the memories of her chilling Lady Macbeth, vibrant Fidelio, ecstatic Empress in *Die Frau ohne Schatten*, and scorching Senta in *The Flying Dutchman*. Rysanek's Elisabeth belongs in this distinguished company—the Metropolitan's management should give her more opportunities to sing before this Indian-summer career passes.



Grace notes: *Rysanek as Wagner's Elisabeth.*

Leontyne Price, ANOTHER HARDY survivor, is paying one of her infrequent visits to the Met in *Il Trovatore*, the opera of her debut 21 years ago. I remember leaving the old house that night in January, confident that the big Verdi soprano parts would be in the best of hands for the next couple of decades. No such luck. Price has always limited her roles and thriftily rationed her operatic appearances; today she sings as if she had placed her voice into an IRA account years ago, an asset to be drawn upon only when absolutely necessary.

Such a cautionary investment has paid off in terms of a rested, well-preserved instrument that retains much of its youthful flexibility and plush velvet, but as a musician and artist Price has stood still. That, in fact, is what she did during most of *Il Trovatore*, a stately series of entrances and exits in a cardboard-stiff costumed concert. Old-timers may argue that Zinka Milanov behaved in much the same way as Leonora, but even Milanov's primitive acting seemed to project more of the opera's flamboyant melodrama.

Judged purely as a piece of vocalism—the only way to regard this static performance—Price's singing was most lustrous where it always has been, in the last-act lament "D'amor sul'ali rosee." The musical effect of this aria depends almost entirely on manipulation of timbre, and Price's lushly textured soprano is nearly ideal as she floats pianissimos, softly colors the line, and drenches the notes in that luscious, round tone that is uniquely hers. There were many lovely moments before this, but also a good deal of gargled coloratura, choppy phrasing, calculated circumspection, and an utter lack of involvement. Since the other principals—Giuseppe Giacomini, Viorica Cortez, and Louis Quilico—only demonstrated how impossible it is to assemble a first-rate *Trovatore* cast nowadays, Price was obviously the sole reason for this revival. Sad to say, she never realized her full potential, and now it seems unlikely that she ever will.

NEWELL JENKINS HAS UNEARTHED mounds of Baroque arcana since he founded **Clarion Concerts** 25 years ago, and among his enthusiasms are the forgotten operas of Agostino Steffani (1654-1728). Four Steffani operas have received their first performances in modern times thanks to this tireless conductor-musicologist's excavations, and the latest, *L'Amor vien dal destino,* was recently held up for our inspection in Alice Tully Hall.

If the evening turned out to be something of an endurance test, it was not

Photograph by Beth Bergman.

entirely Steffani's fault. Nor was the hardworking cast to blame—such Clarion regulars as Elaine Bonazzi, D'Anna Fortunato, Bernadette Greevy, Elizabeth Pruett, Jon Garrison, Douglas Perry, and Raymond Murcell. The very idea of lining up singers and solemnly performing a Steffani opera without sets, costumes, action, or the lively social environment of a Baroque theater would probably have struck this composer as sheer lunacy. For a comparable exercise in misguided archaism, picture a group of actors several centuries from now standing stock-still on a stage and reciting three hours of *Lucy* scripts.

Opera around 1700 was a heady entertainment in which music played only one part—extravagant stage machines and scenic spectacles were at least as important in creating the overall effect, while the fashionable audience was never expected to hang religiously on every note. Perhaps for this reason the most interesting music in a Steffani opera comes toward the end, when the composer felt he had a fighting chance to capture the spectators' attention: By then they had probably become so bored at amusing one another that they began to focus on the stage.

There are many pretty things in *L'Amor vien dal destino,* if hardly enough musical substance to sustain the ear while Aeneas takes three hours to sort out his sexual problems and found Italy. Composed around 1694 and first performed in 1709, the opera comes from a period of operatic history that has been almost totally ignored, even in these days of revivals. We are now familiar with Monteverdi, who flourished in the early seventeenth century, and with Handel, who came 100 years later. What happened in between has remained a mystery, except to scholars of the era, and it is instructive to hear how Steffani bridged the gap by organizing the fluid arioso of early Baroque opera into the more rigid formal patterns of Handelian opera seria.

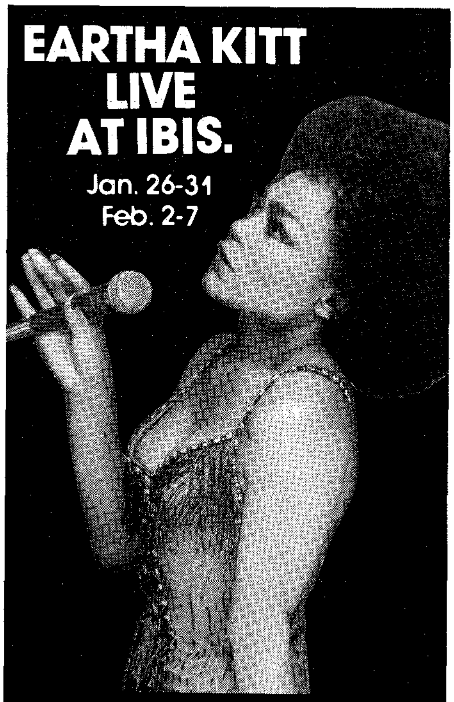
The best way to discover Steffani and his contemporaries would be through carefully prepared recordings, which could be heard sensibly in small doses. If Jenkins were conducting his Steffani revival in London, Munich, or Amsterdam, the operas would no doubt be recorded—unthinkable in New York, where the depressed state of classical-record companies prohibits such noncommercial ventures. Meanwhile, Jenkins continues to perform a valuable musicological service in bringing Baroque rarities to light, even if the bald manner in which he must present them requires an audience with the patience of Job.

THE CONFLICT BETWEEN AESTHETICS and political ideology has been a recurring theme in twentieth-century Russian music, and the fascinating details could fill a book—in fact, they already have: Boris Schwarz's brilliant *Music and Musical Life in Soviet Russia, 1917-1970,* a valuable guide to a thorny subject little understood in the West, and a study now being updated to include the last decade. The name **Alfred Schnittke** will undoubtedly loom prominently in Professor Schwarz's new edition. Judging from a handful of recordings and the few works recently performed in this country, Schnittke, at the age of 47, may well be the most significant composer to emerge from Russia since Shostakovich.

Last season, the contemporary-music group Continuum offered a sampling of music by Soviet avant-garde composers, and Schnittke's Concerto Grosso was the hit of the concert. The cordial reception encouraged Cheryl Seltzer and Joel Sachs, directors of Continuum, to devote an entire evening to Schnittke's music in Alice Tully Hall early this month, again winding up with the Concerto Grosso. That score and the four preceding works confirmed the impression, for some of us at least, that Russia has produced a major compositional voice.

Like Shostakovich before him, Schnittke has forged a personal and original contemporary style that communicates instantly even though it is not, as Stalin once directed, "an art national in form and socialist in content." Although he does not produce officially sanctioned poster art, Schnittke is apparently saying something many people enjoy hearing, and his popularity at home as well as his growing prestige in Western Europe have kept the dictators of Soviet taste at bay.

Schnittke is not shy about drawing on the past, and that may be one key to his success in Russia. He uses conventional forms, but in a thoroughly unconventional way. The Concerto, for example, is grounded in recognizable Baroque patterns that are gradually "assaulted" and transformed by serial, aleatory, additive, or tone-cluster procedures, producing a constantly evolving kaleidoscope of textures that bristles with surprises and forward-moving vitality. Russian composers have always been magpies by nature, and Schnittke follows an honored tradition. He reminds us of Rimsky-Korsakov's instrumental exoticism in the exquisite Three Madrigals of 1980, of Stravinsky's gestural precision in the explosive Second Violin Sonata, of Tchaikovsky's melancholy lyricism in the Piano Quintet, and of Shostakovich's sardonic wit in the Concerto Grosso. In lesser hands, such a diversity of styles and techniques could result in chaos, but Schnittke juggles his materials with dazzling virtuosity, ordering the sounds into fresh, coherent, expressive statements. ■


EARTHA KITT
LIVE
AT IBIS.
Jan. 26-31
Feb. 2-7

The N.Y. Debut of
Dorothy Lamour
Feb. 9-14, 16-21
Mon. Special, Feb. 1 & 8
Julliette Koka Sings Piaf
IBIS 753-3471/3884
151 E. 50th St. NYC

WINTER
antiques
SHOW

January 23 through 31, 1982
the twenty-eighth annual
exhibition and sale of antiques
from the collections of distinguished dealers
Seventh Regiment Armory
Park Avenue at 67th Street
New York City
Daily: eleven a.m. to nine p.m.
Sundays: one to six p.m.
ADMISSION $5.00
A Benefit for
East Side House Settlement

LOAN EXHIBITION *Perspective on New York*
Treasures from the Winterthur Museum Collection

THE NATIONAL GUARD
"A COMMUNITY-ORIENTED ORGANIZATION"
7th Regiment New York Army, National Guard Armory
743 Park Ave, New York, NY 10021

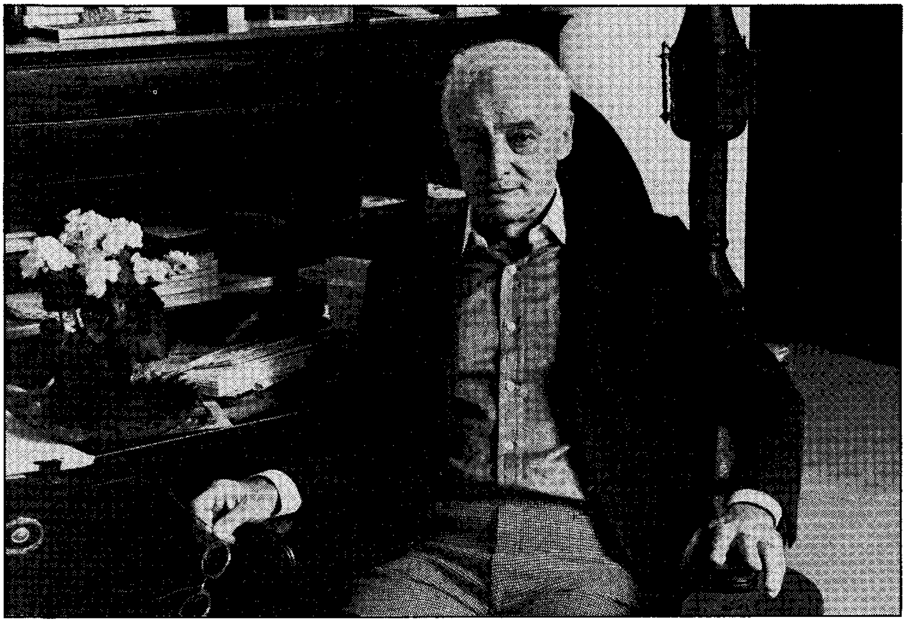
Books/Rhoda Koenig

TWENTIETH-CENTURY BLUES

"...*The Dean's December* has little plot or dialogue—just one man ruminating on the anarchy and squalor of life..."

The Dean's December, *by Saul Bellow. Harper & Row; 312 pages; $13.95.*

"I SEEM TO BE A DEPTH MAN RATHER than a height man," says Artur Sammler, Saul Bellow's unhappy philosopher who survives a premature burial during the Holocaust only to be assaulted by sex madness, know-nothingism, and state-sanctioned crime on the West Side of the 1960s. Likewise Albert Corde, displaced dean of a Chicago university, who roams the moral and social depths of two cities in Bellow's new novel. *The Dean's December,* however, lacks the transcendent kvetchiness that propelled the hero of *Mr. Sammler's Planet* from one entertaining atrocity to the next. What Bellow has dredged up here is bloated and sodden; though it's been described as "a novel of ideas," his book is more a novel of moods—frustration, peevishness, despair. He has looked on the twentieth century and, no surprise, not found it good.



Bellow: *Old news, antiquated slang, peevishness and despair.*

Dean Corde has come to Bucharest with his wife, an astronomer who defected twenty years before, to see her dying mother. But most of their time is spent trying to get round the Communist bureaucracy. After the Cordes make an unauthorized visit, the hospital superintendent forbids them to come again, but sardonically offers a compromise: "If Valeria was removed from the intensive care unit, Minna might come as often as she liked. Unhooked from the machines, the old woman would die in fifteen minutes."

Meanwhile, back in Chicago (most of the novel consists of flashbacks), two ghetto blacks are on trial for the murder of one of Corde's students—a trial he has prompted by advertising a reward for informers. Corde's nephew, a bratty activist in "the young racket," has set the student groups and newspaper against the dean, charging racism; his cousin, a lewd, gross publicity seeker, takes on the blacks' defense and attacks Corde on TV. And practically every literate person in America, it seems, is furious at Corde for a two-part article he has written for *Harper's* on the decaying jails and slums of Chicago and urban horrors in general ("He had described broad-daylight rapes and robberies, sexual acts in public places, on the seats of CTA buses, on the floors of public waiting rooms, men on Sheridan Road spraying automobile fenders with their urine"). Confined in a dark, cold, bugged apartment, Corde fidgets and broods, waiting for the trial verdict and his mother-in-law's death.

It's hard to become very involved in a novel that exists mainly in the past perfect, especially one that has so little action or dialogue (typically, the superintendent's nasty bargain is given to us in paraphrase and after the fact). Though Bellow devotes a phrenologist's attention to his other characters' faces, they are called up only to hear Dean Corde pontificate, and then melt away, like the Ghost of Christmas Past. Corde's wife, in particular, is a masterpiece of vagueness. Since she is often "intensely elsewhere," Corde "accepted responsibility for keeping his wife posted on sublunary matters." So he benignly tells her about Lyndon Johnson, the Moscow trials, Rilke, little things like that. When he makes a joke she doesn't understand, she smiles anyway, confident "that her husband, if she asked him to explain, could give her his grounds, would show why his remark deserved her smile. He would lay out the whole American scene." Well, who wouldn't smile preemptively? When Corde has no one to ruminate at, he ponders by himself for pages at a time—about what the other characters might be doing, what that might mean, and the anarchy and squalor of American life.

Corde believes that the slums, the underclass, are a metaphor for the moral rot of our society. Another metaphor winds through this book—a trail of excrement. In Bucharest, Corde meets a childhood friend who recalls that "the South Branch of the river... was Bubble Creek because the blood and tripes and tallow, the stockyards' shit, made it bubble in the summer." A man running a detoxification center on the South Side tells him, "Those people are down in the cesspool.... They'll drown in the shit if we can't pull 'em out.... They'll drown and sink in the shit—never make it." In his *Harper's* article, Corde has written a long... well... "passage" about the Chicago sewers, "running for more than a hundred miles deep under the city, maybe weakening the foundations of the skyscrapers. And all those tons of excrement, stunning to the imagination. It won't be the face of Helen that topples those great towers, it'll be you-know-what." Even in the soft, plush quiet of the Intercontinental lobby, Corde is pursued by filth and waste. His old friend says he has diverticulitis, and " 'it's serious enough for me to be wearing the

Photograph © 1981 by Thomas Victor.

bag.' ... Dewey showed it to him..., impulsively pulling out his shirt. Yes, there was the square plastic envelope. Something dark and warm was inside."

Bellow has been rather truculent about his fearlessness in this book. "I think I'm speaking out quite frankly about the deterioration of life in American cities, and I wouldn't be surprised if I drew some flack [*sic*]," he told *The New York Times Book Review.* "But... [the critics are] not going to be able to shrug this one off." What news, however, does Bellow think he's breaking? That the middle class is appalled by rampant disorder and incivility, terrified of motiveless crime? That the black underclass seems to be a kind of laboratory monster, immune to love, hope, or pity? That prisons are a disgrace, politicians are corrupt, and you could die waiting for a bus? None of this is a revelation to anyone with a newspaper or TV, and Bellow's dreary musings don't give us any more beauty or information than the ordinary news report. The members of the underclass remain statistics, figures in anecdotes of rape and murder (or a few worthy activities); they're part of the sociological mess locked inside the dean's head. Though Corde, we're told, has done "research" for his article, he never has a frightening or touching confrontation with any of his subjects. Bellow doesn't enter into *their* minds, doesn't grant them the dignity of an imagined existence.

Like Mr. Sammler, Dean Corde is "a hungry observer," and *The Dean's December* contains several sharp products of Bellow's whirring image machine: The Americans in Romania, cut off from their capitalist groceries, are "fastidious as dragons"; stars are "clouds of sky roe." But there are fewer of these than formerly, and, anyway, praising a novel's similes is a bit like recommending a movie for its great photography. Otherwise, the language is pedestrian, sometimes ugly ("She had her own sexual fat to fry"), sometimes dated. The antiquated slang—"Here is where the action is"; "He would lay it all on you"—makes his characters sound especially pompous when they're meant to be casual.

In a novel without strong personalities or action, Bellow's lack of humor becomes especially wearing. Bellow has never been much of an entertainer—his one funny novel, *Henderson the Rain King,* dealt in a rather simple collision of types: *meshugeh* Connecticut Yankee versus wise African king. Here he takes his characters as earnestly as they take themselves. His somber material could use a little leaven—and I don't mean jokes, I don't specifically mean *jokes,* though I wouldn't say no. But the humor that brings about a shift in perspective, that fingers absurdities—what Clive James, in a lovely phrase, called "common sense dancing"—that's what is missing in so much of Bellow's work.

Slums, homicides, injustice, unreason—Bellow works himself up about the dehumanization of society, but does he consider that aspect of it the novelists are responsible for? Anyone who reads a fair number of contemporary novels (or goes to the movies, for that matter) is accustomed to being presented with the walking dead who pass for "characters" these days. People float through our entertainment and art who have no flesh and bones and blood, no motivations, no pasts—no reality. Identifying with these cartoon figures becomes an exercise (you have to write your own script); criticism becomes a joke. (I was baffled, for instance, to read reviews of *Reds* praising the charming or magnetic or even brilliant creations of roles I thought were walk-ons—if I remembered they were in the movie at all.) A novel may not be able to accomplish much in the way of mental-health programs or urban renewal, but it can give us some idea of the humanity its author would like to see. If Saul Bellow thinks the modern world is a sewer, there are better things he could be doing than sitting down and adding to it. ▬

"The most compelling nonfiction story since *In Cold Blood*."
—TOM WOLFE

Bad Dreams is the shocking, tragic account of the most sensational love triangle of the decade. In dramatic detail, it tells the story of womanizer and horse-trainer Buddy Jacobson, Upper East Side habitué Jack Tupper, and Melanie Cain, the cover-girl one man killed for—and another man died for.

"Absolutely riveting. We read along compulsively ... we shake our heads incredulously."
—Christopher Lehmann-Haupt *The New York Times*

Bad Dreams

A TRUE ACCOUNT OF SEXUAL OBSESSION, FANTASY, AND MURDER
BY ANTHONY HADEN-GUEST

"A delightfully evil story told with enormous relish and commanding skill."
—Bruce Jay Friedman

"This true-life crime tale is a stunner."
—*Publishers Weekly*

"A savage and unnatural morality play of the '80s."
—Hunter Thompson

"It will be compared to Truman Capote's *In Cold Blood*... with an urban rather than a rural background."
—George Plimpton

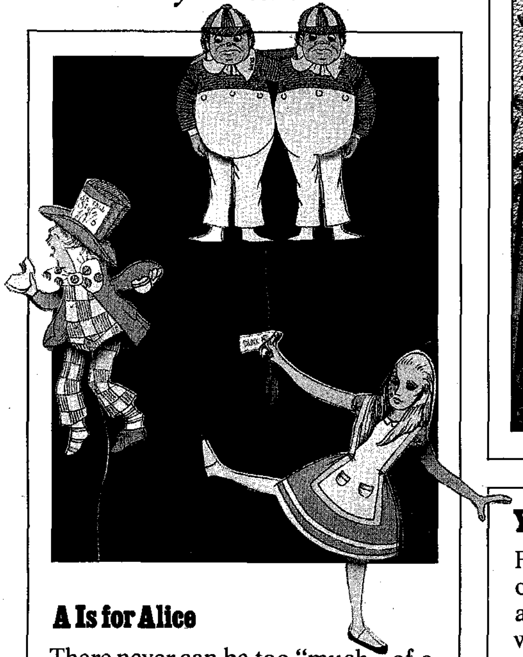
$14.95 420 pages
A Book-of-the-Month Club Featured Alternate

MACMILLAN
866 Third Avenue, New York, NY 10022

BEST BETS

The best of all possible things to buy, see, and do in this best of all possible cities.

By Nancy McKeon and Corky Pollan



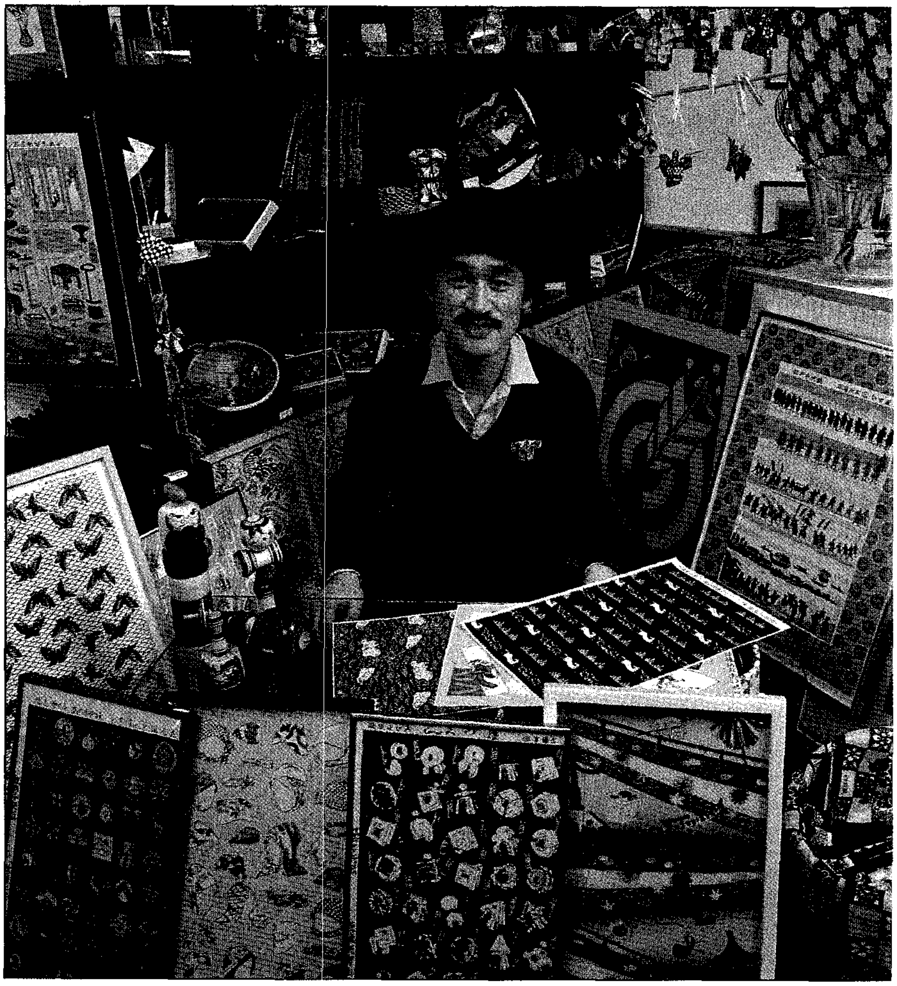
A Is for Alice

There never can be too "much of a muchness" when the subject is Lewis Carroll and *Alice,* even though a muchness is planned to celebrate the sesquicentennial of Carroll's birth. At the Morgan Library we will find the original manuscript of *Alice's Adventures Under Ground.* At Mary Ryan's new gallery we can look at engravings for a new edition of *Alice* in which the heroine has short brown hair, like the real-life Alice Liddell. And, at any time, we can find these engaging hand-painted pull puppets (above) at the Performer's Outlet.

"LEWIS CARROLL AND ALICE, 1832–1982" *The Pierpont Morgan Library/29 East 36th Street/685-0008/January 28 through April 18*

MARY RYAN GALLERY/*452 Columbus Avenue, near 81st Street/799-2304 January 30 through February 21*

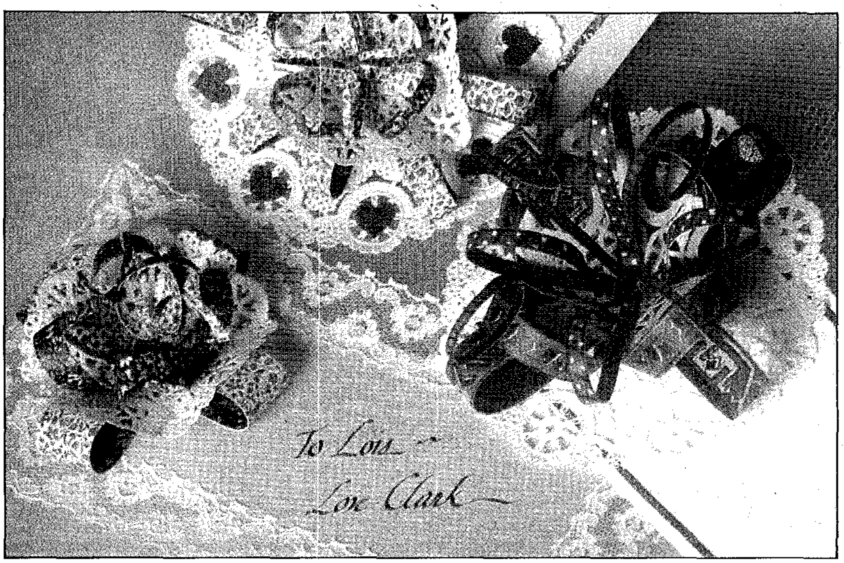
PERFORMER'S OUTLET/*222 East 85th Street/249-8435/$15 each*



You Send Me

For that one-of-a-kind lover, Brian Chertok, a graphic designer, designs one-of-a-kind valentines. His handmade cards sport curls of paper instead of bows, and his papers come from such unlikely sources as wallpaper stores. The valentines shown are $6.50 each—the starting price—and each comes boxed, ready for mailing. For an additional $3, Brian will have them hand-delivered in Manhattan. Cards must be custom-ordered. Allow a week.

CHERTOK AND RAKOFF DESIGNS/*988-1393*



Photographs: top, Ricardo Salas; center left, Jorge Diaz; bottom, Nana Watanabe.

Beauty and the East

Yutaka Sato's friends in Japan periodically send him treats from home, not knowing that rice cakes and instant miso soup are available at Yutaka's local Sloan's. One Japanese offering that we did *not* have before Yutaka arrived last year, though, was this sliver of a shop in Greenwich Village, which specializes in Japan's humble toys and folk arts. In colors bright enough to catch the eyes of children, for whom some were originally intended, Yutaka's provincial prints document homespun themes like local dress, the props in a Kabuki dancer's dressing room, fanciful species of fish. Stunning in their modern aspect, the traditions of these Chiyogami, as well as many of the actual patterns, date from the years of Japan's feudal lords. Framed, they range from $20 to $150. Yutaka stocks wooden toys from his home prefecture of Miyagi ($1 to $16), kite patterns that can be framed ($12 to $35), and origami strawberries to wear as earrings ($10), and he will special-order exquisite leather wallets on which an artist friend in Japan paints irises and lilies ($125 to $155).

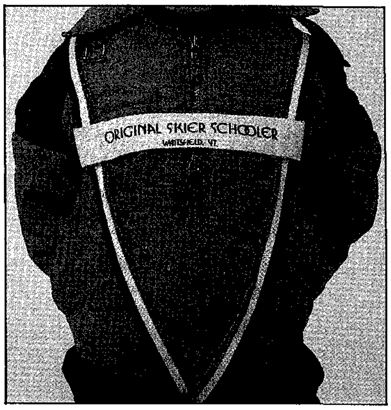
SHINBI/*55 Greenwich Avenue (entrance on Perry Street)/924-2234/Tuesday through Saturday 1 to 7 p.m.*

It's Always Fair Weather

The WBAI crafts fair is over, and Rhinebeck isn't till June. So for the crafts enthusiast who needs a fix, here's the weighty *Goodfellow Catalog,* featuring work by 680 craftspeople, with info on how you can buy from them direct. It's $19.95, plus $2.50 shipping.

THE GOODFELLOW CATALOG/P.O. Box 4520, Berkeley, California 94704/(415)845-7645

The Goodfellow Catalog
of Wonderful Things No. 3
A Y OF AMERICA'S FINEST CRAFTS



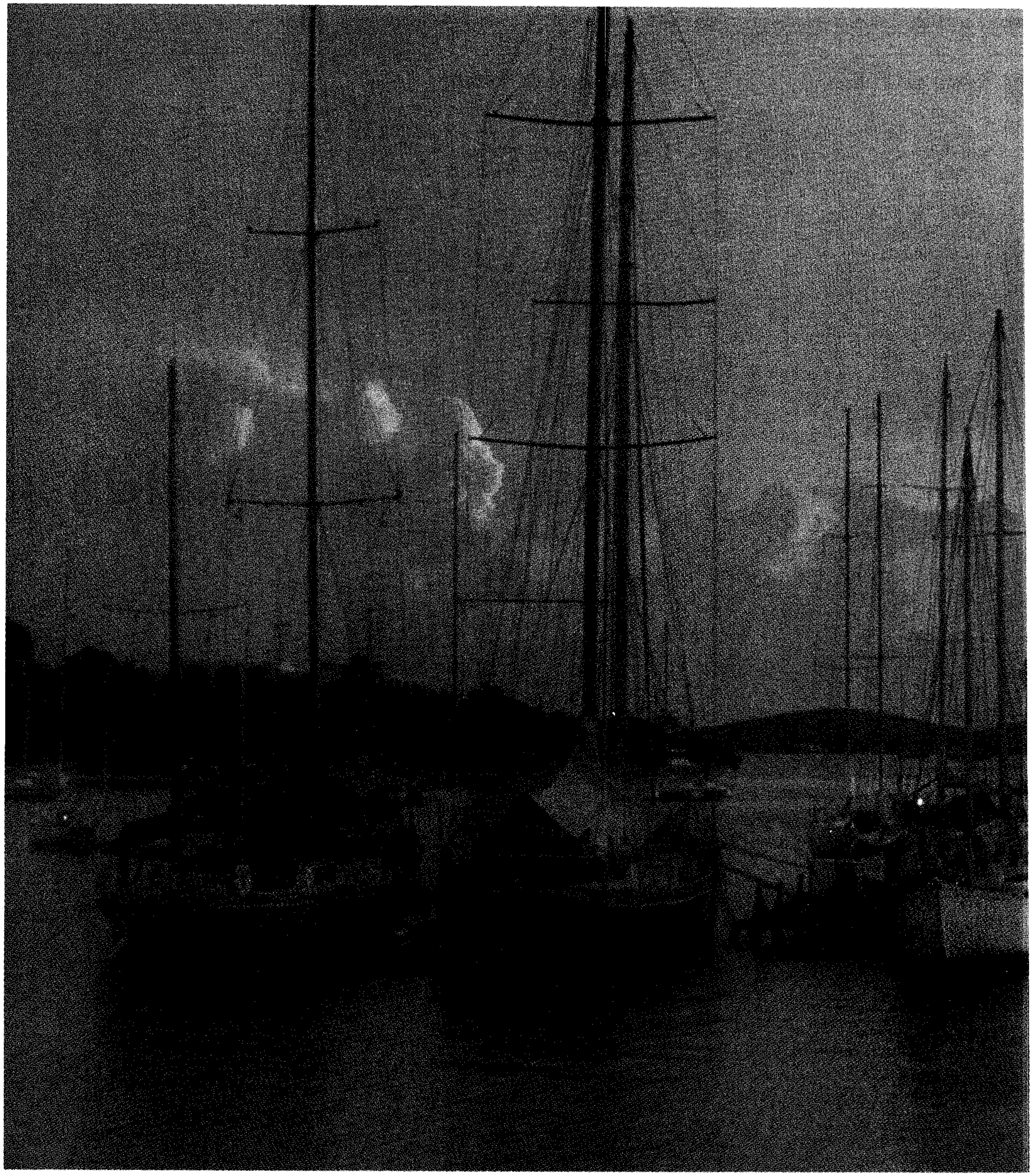
The Skier Schooler harness helps kids hold their own.

Downhill Pacer

The Skier Schooler won't teach your child to ski. But the webbed harness will let you get firmly behind him—as far as ten feet behind—all the while he's learning the basics of balance and the thrill of speed. Developed by Hanni Saltzman and Judy Reiss of Sugarbush Valley, in Vermont, the Original Skier Schooler harness can be used with kids from age two to seven. It's $14.95 and available in time to catch a winter full of snow.

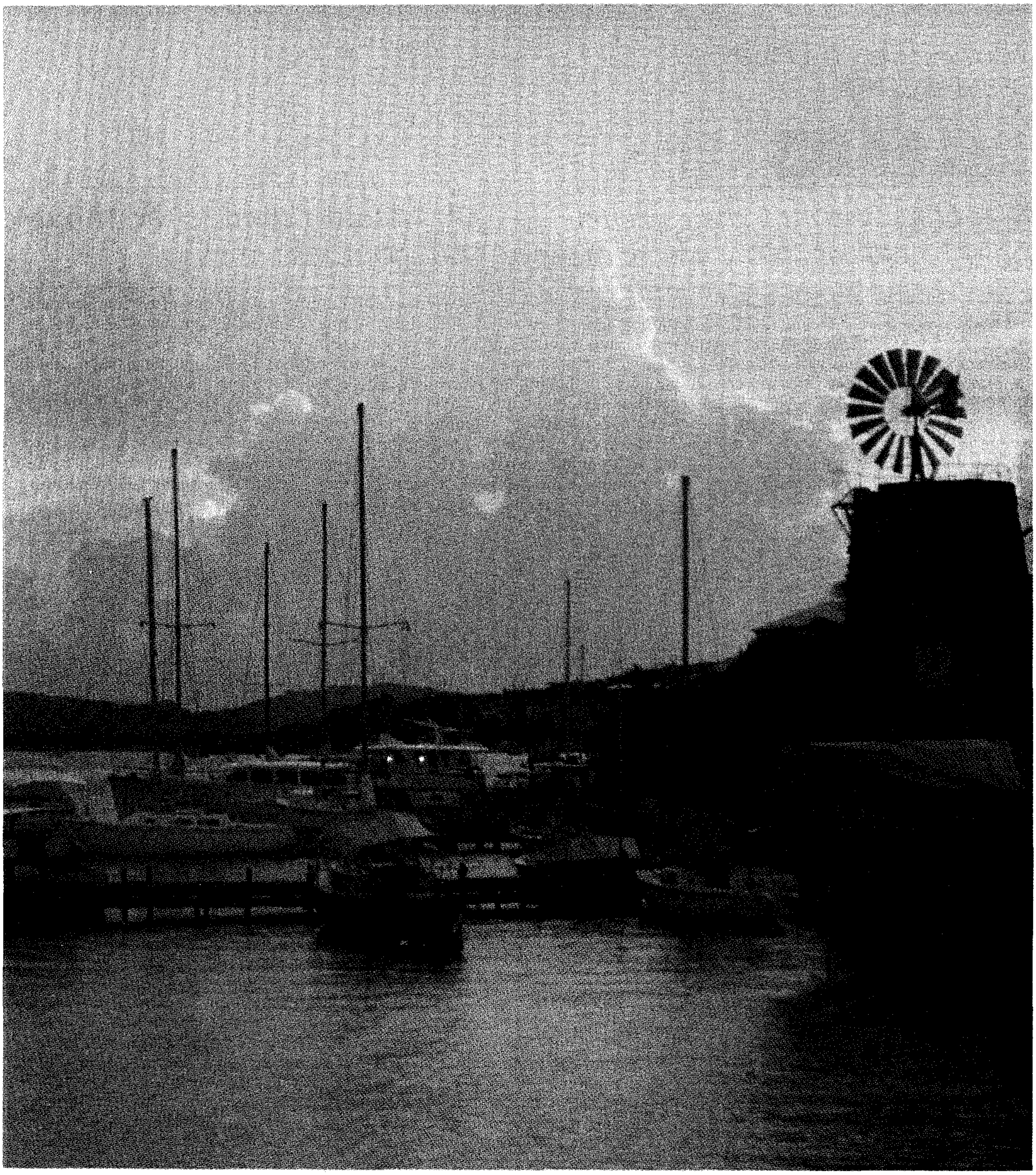
SCANDINAVIAN SKI SHOP
40 West 57th Street/757-8524

Photographs: bottom, Aaron Rezny; ski gear courtesy of the Scandinavian Ski Shop, New York City.



"An island of superlatives."

"Vogue" magazine discovers St. Croix, Dec. '81.



"most attractive"..."a joy"..."superb"..."magnificent"..."luxurious"... "excellent"..."special"..."greatest"..."staggering beauty"..."incredible"... "overwhelming"..."the best!" These are just *some* of the adjectives in "Vogue's" fabulous review of the island of St. Croix. Send for a copy of the entire review–then make this the year *you* see what all the excitement's about. See your travel agent.

St. Croix

In the American paradise: the United States Virgin Islands.

©1982 United States Virgin Islands Division of Tourism, 1270 Avenue of the Americas, NY, NY 10020.

Movies/David Denby

EMPTY CALORIES

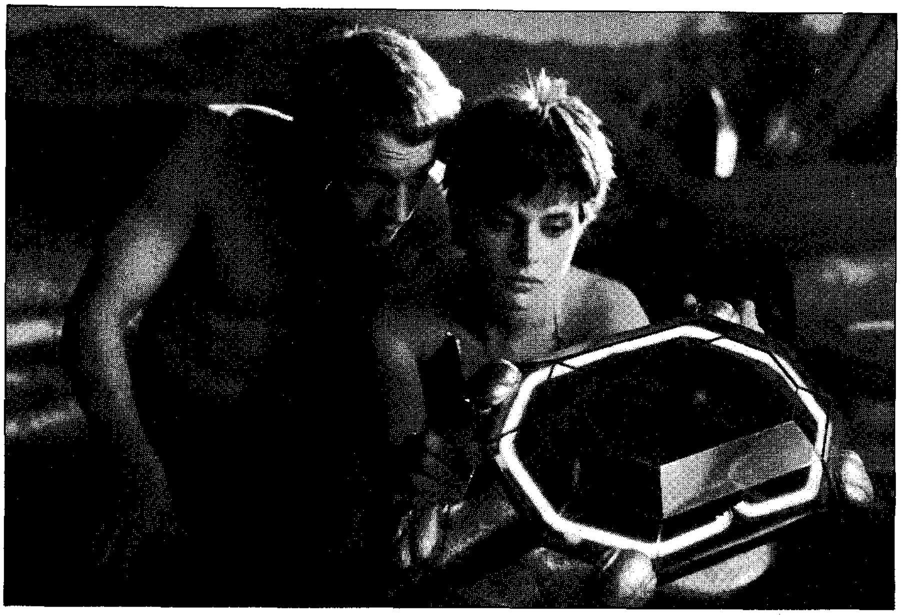
"*...One From the Heart* is all visual candy. Without characters or plot, it's a bizarre and pointless movie..."

IN *The Gold Rush*, CHARLIE CHAPLIN and Mack Swain fall asleep one night in their little cabin in the Yukon only to discover in the morning that the wind has blown the cabin across the snow to the very edge of a cliff. There the cabin sits, seesawing back and forth, ready to plunge into the abyss below. Terrified, the two men grab at each other and scramble up the tilted floor, reaching for something to hold on to.

What Francis Ford Coppola has been doing in the last few years is a rather perverse variation on this. First Coppola himself pushes the cabin to the edge of the cliff. Then he cuts all his ties with solid ground, looks into the depths, and smiles. Hanging there, on the verge of disaster, he feels fully alive, even happy.

And so Coppola is teetering on the brink once again with his $26-million fantasia, **One From the Heart.** Having "verbally terminated" his distribution arrangement with Paramount Pictures, whose apparent lack of enthusiasm for the picture gave him pain, Coppola took *One From the Heart* to "the people" at an extraordinary double preview at Radio City Music Hall on January 15. At this writing, he doesn't have a distribution deal, and the movie is hanging in the air. Ordinarily, the informal ethics of movie reviewing require that a critic say nothing unpleasant about a movie in advance of the opening (praise is considered okay). But this is a special case. By showing the movie to 12,000 people, in a bid for public support, Coppola has changed the rules of the game.

I certainly didn't hate *One From the Heart*, but I was disappointed. And baffled—the movie seemed more bizarre and pointless than anything else. As we all know, when Coppola goes in for something, he goes in for it in a big way. *One From the Heart* could be subtitled "Francis Discovers Artifice." Coppola has shot the movie entirely on studio sets; he has lit the sets like different scenes of a play; with co-screenwriter Armyan Bernstein, he has composed intentionally banal dialogue and situations. He's trying to create unreality as a higher form of expression, unreality as romance, magic, glamour. Alas, like some of the more amorphous Fellini efforts, the movie is all visual candy—tricks, transformations, partings, interweavings. And though some of it is beautiful and funny and, indeed, magical, a lot more is derivative (taken from musicals by Mamoulian and Minnelli as well as from Fellini) or merely vapid. There's a degree of willful naïveté here. After all, it's not enough to paint the sets and throw light on the walls. You still need a few ideas, an interesting plot, characters who have some dimensions.



In the wreckage: *Frederic Forrest and Nastassia Kinski in Francis Ford Coppola's movie.*

One From the Heart is set in a dream Las Vegas—an odd, redundant choice for stylization, since Las Vegas is already a perfect movie set and doesn't require much heightening to look like a dream. At the end of a sullen street featuring pink and yellow stucco houses live Hank (Frederic Forrest), a man not quite young, who works in a car-wrecking lot, and Frannie (Teri Garr), a lively, restless girl who dreams away in a travel agency. After five years together, these two are determined to quarrel. In the desultory, fitfully amusing early scenes we learn that Hank, who is beginning to lose his hair and develop a pot, is eager to settle down, buy the house, and have kids, while Frannie, going nuts with boredom, wants to travel to Bora-Bora and other exotic climes. They part, drifting around the neon streets, and each finds an ideal romantic partner for the night—the tuxedoed Latin pianist Ray (Raul Julia) for Frannie, and the carnal acrobat in tights Leila (Nastassia Kinski) for Hank. But in the morning, Frannie and Hank begin to wonder if they don't need each other after all. And that's all there is.

Set on July Fourth, *One From the Heart* revives the corny, sweet, boy-meets-girl routines of 40 years ago. This time, of course, the clichés have become part of the elaborately self-conscious joke of the movie's archaism. When Frederic Forrest approaches Nastassia Kinski, he composes his face into a suitably insouciant expression and then blurts out, "You have a nice build.... You have nice eyes.... You must come from a good family." Which is just sufficiently different from the way Frank Sinatra or Gene Kelly would have put it to be funny. But then, Sinatra or Kelly would also have danced or sung, or both, and Forrest does neither. Coppola is arrogant enough to ignore this: He wants the magic of musicals to appear onscreen entirely by means of his directorial wizardry. There's plenty of music, but it's confined to the soundtrack—Tom Waits's bluesy pop ballads, sung by Waits and Crystal Gayle, comment obliquely on the action. And apart from an ordinary comic tango danced by Raul Julia and Teri Garr, the only real number, involving dozens of dancers on the

Patsy's
Est. 1944
NEAPOLITAN CUISINE
A La Carte • Wines and Liquors
236 WEST 56th STREET, N.Y.C.
Tel.: CIRCLE 7-3491-2—Closed Mondays
Diners Club American Express Bank Americard

A Unique Nightclub·Theater
Mostly Magic
MAGIC·COMEDY·MUSIC
55 Carmine St. (212) 924-1472

For a touch of
Paris . . .
Fine food and ambience
La Cave Henri IV
227 E. 50th St.
(bet. 2nd and 3rd Ave.) Res. 755-6566

SEVILLA
LUNCHEON PARTIES
FINEST SPANISH CUISINE
LUNCH • COCKTAILS • DINNER
famed Paella a la Valenciana
MAJOR CREDIT CARDS
62 CHARLES St. (W 4 St) WA 9-3189

"THE KING OF INDIAN CUISINE"
Bombay Palace
Buffet Lunch
$7.95
COCKTAIL LOUNGE
Open 7 days a week
for Lunch & Dinner
30 West 52nd Street
New York, N.Y. 10020
Tel: (212) 541-7777

Jean Jacques Rachou
La Côte Basque
Luncheon • Dinner
Closed Sunday
5 East 55th Street, N.Y.C. Tel. 688-6525

Ristorante
L'angoletto
J.C.G.
Superb Northern
Italian Cuisine
Lunch
Dinner
Parties
1491 Second Avenue, at 78th St.
New York, New York 10021
(212) 861-4146

Yorkville's Most Famous Restaurant
Enjoy The Finest German Cuisine
Open 7 Days AE, DC
Kleine Konditorei
234 East 86th St. N.Y.C Tel: 737-7130

Las Vegas street set, is ruined by Coppola's cuts to Frederic Forrest wandering around. We never do get the emotional release that a real musical delivers.

The raison d'être for this plotless movie seems to have been the new video technology that allows Coppola to choreograph the movements of many people at once in an unbroken flow of meetings, separations, new meetings. And yet, much of the street shooting looks like a messy, semi-disciplined flux. Certainly Hitchcock and De Palma, working with the conventional methods of a carefully planned scenario and an editing scheme devised in advance, have achieved greater formal beauty in crowd scenes. There are effects that come closer to magic: Teri Garr looks into a mirror and suddenly the mirror displays the face of Frederic Forrest; an apparently solid wall behind Garr turns into air, revealing Forrest, in another part of town, talking about her. Coppola links people this way without a cut, but I should point out that the first trick was done frequently in the movies of the twenties, and the second is easily accomplished in the theater through a simple lighting change.

Technically, the movie's greatest triumph is the gliding sensuousness of Vittorio Storaro's cinematography and the oddly seductive colors that Coppola has devised for Storaro to photograph. The colors, which resemble nothing in nature, are part of the dream life of the industrial age. The sets are festooned with Vegas neons, of course, but also with the pastel pinks of Good & Plenty candy, the watery pale greens of a forties De Soto, the bodiless tan of old nylon stockings. These were the colors of fantasy in Coppola's youth; perhaps he's trying to reconstitute his emotional state of that time—the dippy characters would seem to fit that notion.

The actors do their best with what they've been given, and Coppola directs them for ruffled comedy. The mulish Forrest, his sudden grin reminding us of Brando, and the spunky, irritable, not-quite-beautiful Garr are ordinary clay with talent and soul, rather than stars. They're good, but the excitement we get from stars is missing. Raul Julia's bearing and cultured Latin tones suggest a con man's charm—we aren't surprised when his Ray turns out to be a waiter. Harry Dean Stanton and Lainie Kazan do morose variations on the usually chipper characters of the hero and heroine's sidekicks. And Nastassia Kinski, slithering around the inside of a huge plastic glass, smiling as she extends strong thighs, gives promise of Dietrich-like glamour and erotic mystery. In the end, after we've admired Francis's new toys, we respond to the glints of personality more than anything else. ■

THE
VIP
ROOM
Where the art of living is well within your means.
An elegant meal at an affordable price isn't a dream. You can enjoy a delicious full-course meal for less than you'd imagine in the splendor of the VIP Room. Open Monday - Friday for lunch, Tuesday - Saturday for dinner.
For reservations and Keyholder information we invite you to call (212) 752-3100.
THE PLAYBOY CLUB
NEW YORK
5 EAST 59TH STREET NEW YORK 10022
*This offer is only for Playboy Club Keyholders and their guests. Not a Keyholder? Keys available at the door. Just $25 for the first year.

KASPAR'S
TIL MIDNIGHT
Dinner, Cocktails, Lunch
Continental Seafood,
Steak, & Pasta Specialties
Reservations 989·3804
250 West 27th Street
Between 7th & 8th Ave
in Chelsea
Credit Cards

The best of the
6 Provinces
of Italy...
Gian Marino
★★★ N.Y. Times
221 E. 58 St. TUES.-SUN.
LUNCH • COCKTAILS • DINNER
By Res.: 752-1696

MILDRED PIERCE
American &
Continental Cuisine
LUNCH,
DINNER
COCKTAILS
LATE SUPPER
& SUNDAY
BRUNCH.
7 DAYS
345 West 46th St. Tel. 582-4801

Dish of Salt
Cantonese Cuisine in the heart of the Theater district.
133 West 47th Street (between 6th and 7th Avenues)
Reservations: 921-4242

The Underground Gourmet/Barbara Costikyan

A GOOD RIBBING

"...No appetizers, no desserts at Tony Roma's—just high-quality barbecue cooked in a setting of Las Vegas frenzy..."

THERE'S SOMETHING ABOUT THE thought of barbecued baby-back ribs that puts the American stomach on an urgent, growling alert and propels it anyplace, anywhere, just for ribs. Two months ago, **Tony Roma's, a Place for Ribs** (part of a national restaurant chain) opened at 400 East 57th Street (308-0200), and it was mobbed from the very start. On a weeknight the hungry cluster three-deep at the bar; the lounge is full of people waiting in line; and, sometime during the evening, a limousine pauses at the door while the driver runs inside for a takeout order. Mrs. Jan Shipman, a socialite, and Ann Miller, the dancer, get Tony Roma's ribs via chauffeur. (Sometimes a driver is spotted eating ribs in the front seat while his boss dines luxuriously elsewhere.)

The place pulsates with a Las Vegas frenzy. All kinds of energies, all types of people float around: sports people, single people of every age, senior citizens with lots of style, lots of people with no style at all, girls with tight jeans and a pelvic sway to their walk, men with beards and hard hats, casually dressed folk from the Sutton Place neighborhood. Everybody's very relaxed. Not one eyebrow was raised late one night at the plainly dressed young mother sitting in the lounge with a beer glass in one hand and a tiny infant on her lap. Presumably, both were waiting for ribs. Well, those ribs are great!

The menu is small and undeviating: no appetizers, no desserts, no substitutions. Just high-quality fast-food barbecue cooked to order, good table service, low prices. The main-course-only principle gets people in and out fast (but nobody will hurry you, either) and offers good food for little money. The prices: $8.95 for baby-back ribs ($5.25 for a lunch portion served from 11 A.M. to 3 P.M.); $6.95 for filet mignon on a skewer; $5.25 for barbecued chicken (35 cents extra for all white meat). Have an entrée, share an order of French-fried-onion loaf ($2.50), order cappuccino ($1.75) or coffee (75 cents), and you and a friend who does the same can dine for $25, including tax and tip.

About those ribs: They are spindly and delicate, the meat supple and rich, like brisket on the second day, except that it's pork, and so tender you only gently tug the meat away from the bone. There's enough fat to make the ribs lusty, enough charcoal markings to make them manly, enough smoke flavor to make them authentically ribsy. Grilled, not right before your eyes, but secretively, back in the kitchen, they're seasoned with smoke flavoring, then slapped onto a cast-iron grate over smoldering charcoal and licking flames.

The ribs vary from bland to spicy, from slender to thick. (Sometimes I got nine to an $8.95 order, sometimes eleven.) The barbecue sauce is spicy and almost raw-tasting, so ask your waitress for Heinz 57 Sauce and add some; the flavor will improve. Man, those ribs!

Arrivederci, Roma's: *Ribs, onions, chicken to go.*

Every order comes with fat and listless French fries and some nippy, fresh coleslaw—it's good! Pass up the warm, innocuous rolls on your table and make room for the onion loaf (it feeds six). Oh, what a delicious, crunchy, impregnable bunker! The only way you'll be able to penetrate its wall is to find one loose onion strand and pull, praying you'll get a crusty, frilled hoop and not a big, collapsed scraggle that's impossible to stuff into your mouth.

At one meal the tender and meaty barbecued chicken had too much smoke flavoring; you'd be wise to have it grilled without the seasoning, and dip it into the Tony Roma's–Heinz 57 Sauce mixture you've stirred up at table. Filet mignon on a skewer (six chunks of ruby-red beef, well aged and delicious, served with onion, green pepper, mushrooms, and tomatoes)—first marinated, then quickly grilled—was super on three visits. *But* it was tepid. Though the paper place mat claims Tony Roma's is "not responsible for food ordered well done." I had trouble getting my Roma burger ($3.25) served rare enough.

Tony Roma's looks like a pre-fab-motel dining room along Route 66: dark paneling; amber-colored lights in bronze sconces; garish standardized oil paintings of Paris and the sporting life. The young managers—handsome and polite—are crack troops "just in from the Las Vegas branch to train," they tell us. The waitresses are friendly and efficient, young and pretty; they wear very brief brown miniskirts, but very little makeup. "The miniskirts they wear are *only* to allow them free movement as they dash from kitchen to dining room with heavy trays," a manager explains.

If you can't stand crowding, go late or take the ribs out. There are no telephone orders, no deliveries; you pick the ribs up, and pay a 50-cent charge over the price of the order. These ribs travel well because they're packed in large, high-sided tinfoil pans with cardboard tops (they breathe!).

Tony Roma's, a Place for Ribs is open Monday through Saturday 11 A.M. TO 4 A.M., Sundays from 4 P.M. to 4 A.M. American Express, MasterCard, Visa.

Food — Good fast food
Ambience — Dim and noisy
Service — Good

Photograph by Dan Wynn.

Theater/John Simon

TREASURED CHEST

"...*Little Me*, a purported spoof of riches, cruelly kids poverty; *Zastrozzi* has only the delusions of absurdism..."

SOME PEOPLE NEVER GROW UP; NEITHER do some shows. After twenty years, the revised and revived **Little Me** is still adolescent, silly, and very little. Based on a novel by Patrick Dennis, whose magnum opus was *Auntie Mame*, the musical concerns the tribulations of Belle Schlumpfert of Twin Jugs, Illinois, a town palpably named after Belle's most salient endowments, the third being her boundless determination to cross over from the wrong side of the tracks and marry Noble Eggleston, the town's richest and snottiest kid. The prerequisite, as Noble, smitten but hobbled by noblesse oblige, explains, is her acquiring wealth, culture, and social position—in short, genuine blue blood of his own navy shade, of which he helpfully provides Belle with a swatch.

This should give you some idea of the humors of the book, forged by Neil Simon from the Dennis novel, and there is something mildly nauseating about this collaboration. Both men became millionaires off their frivolous concoctions, and, having crossed over from the wrong side of the tracks, produced this purported spoof of riches that also kids poverty. The darts hurled at wealth roll off like water off a ducat-loaded back, whereas the barbs hurled at indigence stick in the humble craw. *Little Me* is saved from callously bad taste only by its extreme, defanging foolishness.

An aging Belle (Schlumpfert) Poitrine—among her many near-marriages there was an actual though unconsummated hitching to a simpleton named Fred Poitrine—acts as *commère* to the proceedings, supplying connecting narration as a young Belle acts out the highlights of a career somewhat more nebulous than stellar. Belle and Noble keep having romantic near-misses in the midst of Chicago gangsterdom, World War I, the sinking of the *Titanic*, a Hollywood biblical epic, the casino at Monte Carlo, building up to a happy reunion in a Hackensack nightclub, as the wheel of fortune turns into a veritable Stakhanovite where Belle is concerned. Up and down she goes, part Machiavel, part Mehitabel, careering through careers, lovers (most of whom she accidentally bumps off), triumphs, and setbacks, indomitable in duplicate (as young and aging Belle) or quadruplicate (if you count also her rowdy mother and feisty daughter), trailing behind her a blaze of Neil Simon one-liners, some heartily funny, others as spurious as the blatant bust built into every costume worn by Mary Gordon Murray, as the young Belle; as the older Belle, Jessica James seems to provide her own frontage. However, both actresses perform with equal proficiency and likableness, though without special distinction.

In the 1962 *Little Me*, Sid Caesar enacted innumerable roles, which is all I remember about that production. Now James Coco does five, including one in drag, as Flo Eggleston, the super-snobbish dowager and mammoth monolith of a mother; and Victor Garber does four, including Noble and his two chief rivals: Fred, the virginal husband, and Val du Val, the French singer, officer, and amnesiac. Coco is quite good enough in all his roles, but Garber is outstanding—so much so that my companion did not realize that it was the same actor switching back and forth within seconds between different identities. Among the rest, Gibby Brand is funniest, and Don Correia dances with spectacularly lightsome deviousness the one memorable piece of choreography Peter Gennaro has dreamed up. And—unusually refreshing (or should I say warming?) for these days—several chorines are very toothsome indeed.

Tony Walton's scenery and costumes are, I assume, intended to be tacky-grandiose, and succeed at it incomparably; Beverly Emmons's lighting is pedestrian. Cy Coleman's tunes are harmlessly routine stuff, though "Real Live Girl" is charming in its simple, eclectic but ear-tickling way; Carolyn Leigh's lyrics are pleasant though a mite too self-effacing. Robert Drivas's staging is generally satisfactory, and the whole show could go down as intermittently snappy pap if one could go to it with modest expectations and at moderate, Off Broadway prices.

ALTHOUGH THE CANADIAN DRAMATIST George F. Walker is only 34 years old, he has already written one of the world's worst plays: **Zastrozzi**, currently at the Public Theater. If his thirteen others can match this one, Walker's oeuvre is worthy of being placed alongside Madame Tussaud's. A program note reads: "Europe. Probably Italy. The 1890s." I would emend this to: "Nowhere. Probably Saskatchewan. Between readings of Ionesco and Kopit." For this is an inept bit of

The comedians: *James Brennan, James Coco, and Gibby Brand in* Little Me.

Photograph by Martha Swope.

★★★★★
We hate to brag but...
"Uncle Tai's serve Chinese cuisine that would delight a Ming Dynasty emperor."
William A. Raidy
Newhouse Syndicate
Uncle Tai's
1059 3rd. Avenue (bet. 62nd & 63rd. Sts.)
★ RES:838-0850 / Open 7 Days ★

Ruggero's
In the heart of Little Italy
Strolling Guitar
Italian-Continental Cuisine
194 Grand St., N.Y., N.Y.
925-1340 Valet Parking

Louise Jr.
Restaurant
317 East 53rd (bet. 1st & 2nd Av) PL 2-7832
Open for lunch • Open Mon. to Fri. 12-10:30 PM
Sat. 5-11 PM • Closed Sun.

PLACE
FOR
RIBS
Bloomsbury
RESTAURANT
36th & Third Avenue ● 689-8046
Delivery Available

A roaring fire, a spectacular outdoor ambiance, and one of the classiest menus in town.
Continental Cuisine
Dinner nightly till 12
316 East 77th Street
988-3610
lion's rock

du midi
SUPERB FRENCH CUISINE
Delicate Wines & Provincial Specialties
Luncheon-Dinner-Continental Bar
In The Heart Of The Theatre District
OPEN 7 DAYS
PRE THEATRE DINNER 5 to 9 P.M. $13
311 West 48 St.NYC-582-6689 or 974-9097

would-be absurdism and authentic pretentiousness, of windily derivative rhetoric and outmoded modishness, that, I'm afraid, only Andrei Serban would want to direct and Joseph Papp be willing to produce.

Zastrozzi, the master criminal, slayer of 200 victims, and embodiment of nihilistic evil, is out to avenge himself on Verezzi, a 25-year-old saintly simp, amateur painter, and self-styled messiah (his followers include a Turk and many caterpillars), who allegedly did in Zastrozzi's mother. Even an honest absurdist play would explain how; not this one, though. So we get a sort of kindergarten-Dostoevskian contest between good and evil, each with its sidekick: Verezzi has Victor, an ex-priest turned into bumbling guardian angel; Zastrozzi has Bernardo, a stealing, raping, murdering thug. There are also two female counterparts: Matilda, supreme seductress and sadomasochist, the by now almost impotent Zastrozzi's mistress, slave, and tool, who lures Verezzi away from his pure love, Julia; and that Julia, a sweet yet not so innocent virgin who longs for violation.

A good absurdist play has an arresting plot, characters, and dialogue, however absurd; *Zastrozzi* is all bombastic attitudinizing and crumbling verbiage: a piece of low-grade preposterousness with delusions of absurdism. To make matters worse, the production itself is all too condignly awful. Mr. Serban (with, one suspects, an assist from Papp) has directed with that same ludicrousness posturing as imaginativeness that has characterized so many (but not all) of his stagings and that unfailingly earns the plaudits of trendy reviewers while successfully obscuring a text. Here the direction markedly marks time, yet if there is one thing trendy staging cannot get away with, it is the dragging of its feet. And even an absurdist director ought to be able to make the cast members sound as if they are speaking the same language.

The cast is the most phenomenal example of ensemble overacting. Well, actually, Robert Langdon-Lloyd, as Victor, might have been bearable under better guidance; for the others, I can see no hope. As Zastrozzi, Jan Triska displays no charm, finesse, dash, subtlety, or even good looks; when he tries for diabolical sophistication, his face merely registers overextended hebetude. Moreover, his clotted Czech accent turns English into a language rivaling Swiss German for sheer ugliness. Andreas Katsulas makes Bernardo even more loutish and lumpish than does the writing; Grzegorz Wagrowski, as Verezzi, has an emotional range from Z to Z, with an unfortunate ego, or egor, in between, and eyes so close-set as to make him more suitable for the part of Cyclops. Judith Roberts has neither the talent nor the looks for Matilda, and Frances Conroy is more absurd than the play: An actress without any asset discernible to the naked eye, she nevertheless continues to be employed and critically praised for ruining everything she touches—although Julia is so wretchedly written and staged as to tax even Miss Conroy's talent for destruction.

Manuel Lutgenhorst, the worst set and costume designer in my experience, here offers platitudinous mirrored panels, a meaningless ramp, a lot of fairly realistic dirt, idly dangling ropes—though, God knows, *they* could have been usefully employed here—and costumes depressing in their schematism and, I suspect, unintentional drabness. Jennifer Tipton's lighting, however, is sparklingly inventive as ever. Says Zastrozzi: "It's not the end of the world; it's easily worse." True, but luckily of a rather more localized and transitory nature.

WHY WOULD THE WORTHY HUDSON Guild Theater produce **Beside the Seaside**, by Stephen Temperley, a novice British playwright residing in America—not necessarily cause for production? This flabby comedy, set in the garden of a stately English home in 1924, is simply a Noël Coward pastiche, sprinkled with a dash of Joe Orton. While the garden overlooks the sea, the dramaturgy overlooks every trace of individuality, originality, and urgency, though it certainly has lapped up the manners and vocabulary of its period and place. If it were appreciably funnier, it might pass for high camp; as it is, it offers a few wan laughs, a piece of notable miscasting, insistently annoying direction by Vivian Matalon, and a couple of, under the circumstances, remarkable acting turns.

I shall not burden you with the plot, lightweight though it be, which is languorously minimal, a little too effortlessly effete, and straining to be politely amoral, albeit without any really wicked surprises. The vital and likable Harry Groener is monstrously miscast as an anemic English rotter, but puts up a game fight, anyway; Charlotte Moore is competent as a now languid, now manic widow hell-bent on seducing him; and Jack Ryland is superb as the rejected suitor of Claudia, the not-quite-gay divorcee who should be the play's heroine, but whose part refuses to take shape. Still, Leslie O'Hara, who plays her, is a real find: charming, droll, understatedly sexy, convincingly British, and successfully human in a cardboard role. As for Matalon's direction, it is full of crazy pauses, rubatos, accelerandos, willfully misplaced emphases, and the like: stylization in desperate search of a style. But William Ritman's set and Richard Nelson's lighting are nice. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

White Sale

HAAS LINENS IS HOLDING A WHITE SALE with very good prices on first-quality merchandise. A few examples: Fieldcrest Royal Velvet and Lustre towels, bath towel, list $14.50 and $12, now $8.69 and $7.79; bath sheet, list $26 and $25, now $17.99 and $16.79; and hand towel, list $3.50 and $3.25, now $2.29 for either. Fieldcrest Touch of Class acrylic blanket in three weights—conventional, thermal, and light—list for twin, $40, $35, and $32, now $28.49, $25.49, and $24.49; list for queen, $60, $55.48, and $47.49, now $47.49, $43.49, and $38.49; double and king also available. Wamsutta Supercale all-cotton sheets and Supercale Plus cotton-and-poly sheets, both in white only, now 15–33 percent off list; Martex Houselights no-iron sheets in solid colors, now 22–33 percent off; white goose-down pillows, in standard, queen, and king sizes, list $125, $100, and $90, now $99.99, $79.99, and $69.99; many more items, including bedspreads and blankets. American Express (A.E.), Diners Club, MasterCard (M.C.), Visa (V.), checks accepted; mail and phone orders taken; exchanges possible. *Haas Linens, 520 Main St., New Rochelle, N.Y. 10801 (914-636-7020); Mon.–Sat. 9 a.m.–5:30 p.m. By car: Take New England Thruway (I95) to Exit 16, turn left onto North Ave., then right onto Huegenot St., then left onto Division St.; go one block to Main St.; municipal parking lot behind store free for Haas customers. Through 2/28.*

Sweaters for All

TIJUCA IS OFFERING MEN'S, WOMEN'S, and girls' sweaters at below wholesale prices for one week only. The handspun-wool sweaters are hand-dyed and hand-knitted, the cotton sweaters are hand-knitted, and everything comes from Ecuador. For women sizes 6–14: multi-stitch, multicolored wool peplum jackets, and others in white, burgundy, and camel, each retail $170, plus asymmetrical two-color "fencing jackets," retail $200, now all $50. For women sizes 6–9: cotton sweater samples, including multi-stitch, multicolored short jackets, retail $170, now $50; one- and few-of-a-kind samples, now $25–$35. For men sizes 34–38: heavy-wool crew-neck and shawl-collared pullovers, solids and multicolored, retail $130, now $50; shawl-collared cardigans, retail $150, now $50; three cotton pullover styles, samples only, sizes 36–42, retail $170, now $85; shawl-collared cable-stitch cardigans, retail $200, now $100. Also, large handwoven-tapestry tote bags, retail $40, now $20. Checks accepted; no credit cards; all sales final. *Tijuca, 105 East 29th St., eighth floor (683-4588); Mon.–Fri. 10 a.m.–6 p.m., and Sat. 11 a.m.–4 p.m.; through 1/30.*

Men's Wear

THIS DOWNTOWN BUSINESS SUPPLIES UPtown stores with men's coats, suits, sport coats, and trousers, and sells direct to the public at wholesale prices. The size range for jackets and coats is 36–46S, 36–50R, 38–50L, and for trousers, 30–44. All-wool British warmers, all-wool double-breasted overcoats in navy and camel, and wool-and-cashmere-blend overcoats in navy, gray, camel, and lovat, here $120 each; all-cashmere single-breasted coats in camel and navy, here $195; Crombie all-wool tweed coats in raglan-sleeve and box-coat styles, here $135; three-piece all-worsted-wool suits made in Hungary, with center vents, in stripes, solids, and herringbones, here $110; two-piece all-English-merino-worsted-wool suits made in India, with side vents, here $89; all-wool Harris Tweed sport coats made in England and the U.S., here $85; solid and pebble-weave lamb's-wool sport coats made in Hungary, here $59; slacks of all-merino-wool worsted, here $29; European-styled trench coats with poly-and-cotton shell and zip-out lining, here $69; spring sport coats in cotton-poly-and-silk blends, here $49. A.E., M.C., V., checks accepted; all sales final. *Hampshire International, 85 Fifth Ave., near 16th St., fourth floor (924-3832); Mon.–Fri. 8 a.m.–5 p.m., and Sat. till 3 p.m.; while stock lasts.*

Country Style

THE FRENCH COUNTRY STORE HAS JUST acquired a line of all-cotton, 54-in.-wide fabrics in patterns originating from the center and South of France. They are lovely and very adaptable to today's fashions in furnishings. After March 1 they will be selling at $21 per yd., with a 20 percent discount for decorators. Now, however, they are $10 a yd. for everybody. The minimum order is 5 yd., and there is a ten-day wait for delivery. A.E., M.C., V., checks accepted; all sales final. *The French Country Store, 35 East 10th St. (674-1000); Mon.–Fri. 11 a.m.–6 p.m., and Sat. noon–6 p.m.; through 2/28.*

Foodstuffs

PATE, CAVIAR, AND OTHER LUXURY ITEMS are on sale here. Louis Henry pâtés, with and without truffles, run from a Strasbourg liver pâté, with Périgord truffles, now $3.98 for 7 oz., up to a foie gras au naturel, $59.98 for 14 oz., with many types in between. Russian beluga caviar, $90 for 7 oz.; more than 200 varieties of Paprikas Weiss's own imported spices, including hot, half-sweet, and sweet Hungarian paprika, green peppercorns, and cinnamon from mainland China, were $1.50, now $1; imported coffees, were $4.30 a lb., now $3.49; many 10-oz. jars of jams, jellies, and preserves, including Dutch-apple and apricot-pineapple preserves, rose-hip and mixed-fruit jams, and more, were $3.98, now $1.59 or two for $3; Van Houten cocoa, was $4.98 for 7 oz., now $2.98; balsamic vinegar from Italy, was $6.98 for 16½ oz., now $2.98; raspberry and sherry vinegar from France, was $6.98 for 12¾ oz., now $3.98; and more. M.C., V. accepted; no checks; all sales final. *Paprikas Weiss Importer, 1546 Second Ave., near 80th St. (288-6117); Mon.–Sat. 9 a.m.–6 p.m.; through 2/20.*

Framing

YOU CAN GET A 25 PERCENT DISCOUNT on framing and poster mounting here. Aluminum section frames, custom-fitted with glass, and welded-aluminum frames are being discounted; a poster whose four sides add up to 10 ft., usually $95 in an aluminum-section frame, dry-mounting included, now $71.50, and welded-aluminum frame for the same poster, usually $140, now $105; the same poster mounted (art is placed on ⅜-in. treated board, heat-sealed, and then shrink-wrapped in plastic film), usually $30, now $22.50. Poster-mounting charges usually range from $3 a linear ft. up to $6.75, depending on size; with metal frames there is a 25 percent surcharge on anything over 12 linear feet; extras like mats and Plexiglas are also discounted 25 percent. A.E., M.C., V., checks accepted; all sales final. *Poster Originals, 924 Madison Ave. (861-0422), Mon.–Sat. 10 a.m.–6 p.m.; 158 Spring St. (226-7720), Tues.–Sun. 10 a.m.–6 p.m.; 19 Main St., East Hampton (516-324-6356), Sat. and Sun. 10 a.m.–5 p.m.; through 3/6.*

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

CUE

Movies 60
Theater 69
Music & Dance 72
Art 74
Other Events 77
Restaurants 78
Nightlife 84
Radio 86
Television 89

A Complete Entertainment Guide for the Week Beginning January 25

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Jan. 28: "Saturday the 14th"; "Savage." Beg. Jan. 29: "The Boogens."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Jan. 25: "She Done Him Wrong"; "I'm No Angel." Jan. 26: "The Yakuza"; "The Silent Avenger." Jan. 27: "Emmanuelle"; "Wifemistress." Jan. 28: "Despair"; "The Man in the Glass Booth." Jan. 29-30: "Midnight Cowboy"; "Mean Streets." Jan. 31: "The Discreet Charm of the Bourgeoisie"; "That Obscure Object of Desire." **AGEE ROOM—**Program unavailable.

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Montenegro." #2—"Absence of Malice."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Jan. 25: "The Wizard of Oz"; "Singin' in the Rain." Jan. 26: "The Godfather." Jan. 27-28: "Chinatown"; "The Maltese Falcon (1941)." Jan. 29-30: "The Song Remains the Same"; "The Kids Are Alright." Beg. Jan. 31: "All About Eve"; "Cabaret."

9. **ART—8th St. E. of University Pl.** 473-7014. "Chariots of Fire."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Jan. 25: "Pépé Le Moko"; "Rules of the Game." Jan. 26: "Beauty and the Beast"; "Orpheus." Jan. 27: "Nicholas Nickleby"; "Great Expectations (1947)." Jan. 28: "The Misfits"; "River of No Return." Jan. 29-30: "Young and Innocent"; "Murder." Jan. 31: "The Prince and the Showgirl"; "Don't Bother to Knock."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Jan. 28: "Gallipoli"; "Days of Heaven."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Jan. 26: "The Trials of Oscar Wilde"; "Women in Love." Jan. 27-28: "S.O.B."; "Sunset Boulevard." Jan. 29-30: "Amarcord"; "The Clowns." Beg. Jan. 31: "The Damned"; "Death in Venice."

14. **GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—Thru. Jan. 28: "Ticket to Heaven." #2—"Whose Life Is It Anyway?"

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"On Golden Pond." #2—"On Golden Pond." #3—"Prince of the City." #4—"Blood Wedding."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Atlantic City."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Reds."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Zoot Suit."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Ragtime."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—Thru Jan. 28: "Taps." Beg. Jan. 29 (tent.): "Four Friends." #2—"Absence of Malice." #3—"On Golden Pond."

43rd-60th Streets

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Reds."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"Taps." #2—"Zoot Suit." #3—"Sharky's Machine." #4—"Whose Life Is It Anyway?" #5—Thru Jan. 28: "Montenegro." Beg. Jan. 29: "Modern Problems." #6—"Arthur."

33. **LOEWS STATE 1—B'way nr. 45th St.** 582-5060. "Vice Squad." **STATE 2—**582-5070. "Ragtime."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Raiders of the Lost Ark."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. Thru Jan. 28. "Modern Problems." Beg. Jan. 29: "Chariots of Fire."

37. **CINERAMA 1—B'way nr. 47th St.** 975-8366. "A Stranger Is Watching." **CINERAMA 2—**975-8369. "Saturday the 14th."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Neighbors." **EMBASSY 3—** "Revenge of the Shogun Women." **EMBASSY 4—** "Atlantic City."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Jan. 25-27: "Separate Tables"; "Witness for the Prosecution." Jan. 28-29: "The Sun Also Rises"; "Mister Roberts." Jan. 30-31: "Lust for Life"; "Mogambo." #2—Jan. 25-27: "Taxi Driver"; "Straw Dogs." Jan. 28-29: "Revenge of the Pink Panther"; "The Last Detail." Jan. 30-31: "The Deer Hunter."

41. **RIVOLI—B'way nr. 49th St.** 247-1633. #1—Thru Jan. 28: "The Boogens." Opening Jan. 29: "The Border." #2—"On Golden Pond."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Cinderella."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Pennies From Heaven." Closed evening of Jan. 25.

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Ticket to Heaven."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Jan. 25: "The Mating Game." Jan. 26: "The Lion in Winter"; "The Philadelphia Story." Jan. 27-28: "Café Express"; "Down and Dirty." Jan. 29-30: "Women in Love"; "The Boy Friend." Jan. 31: "1900."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "The Last Waltz."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "Montenegro."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru Jan. 28: "Raiders of the Lost Ark."

52. **LITTLE CARNEGIE—57th St. nr. Seventh Ave.** 246-5123. "Four Friends."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Taps."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Atlantic City."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "The Woman Next Door."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Gallipoli."

58. **MANHATTAN 1—59th St. bet. Second & Third Aves.** 935-6420. "Whose Life Is It Anyway?" **MANHATTAN 2—**"Chariots of Fire."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Ragtime." **CORONET—**"Reds."

61. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Shoot the Moon." **CINEMA II—**753-0774. "On Golden Pond."

62. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Over the Edge."

61st Street & Above
East Side

70. **GEMINI 1—Second Ave. nr. 64th St.** 832-1670. Thru Jan. 28: "The Boogens." Opening Jan. 29: "The Border." **GEMINI 2—**832-2720. "A Stranger Is Watching."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Zoot Suit."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—Thru Jan. 28: "The French Lieutenant's Woman." Beg. Jan. 29 (tent.): "Four Friends." #2—"Vice Squad."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Man of Iron."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Absence of Malice."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Jan. 28: "Rollover."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Jan. 28: "The Boogens." Opening Jan. 29: "The Border."

80. **LOEWS ORPHEUM 1—86th St. nr. Third Ave.** 289-4607. "Vice Squad." **ORPHEUM 2—**427-1332. "Sharky's Machine."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "A Stranger Is Watching."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"On Golden Pond." #2—"Zoot Suit."

84. **COSMO—116th St. nr. Lexington Ave.** 534-0330. Thru Jan. 28: "Vice Squad"; "Fear No Evil." Beg. Jan. 29: "The Boogens."

61st Street & Above
West Side

88. PARAMOUNT—**B'way at 61st St.** 247-5070. "Absence of Malice."

89. LINCOLN PLAZA CINEMAS—**B'way nr. 63rd St.** 757-2280. #1—"Chariots of Fire." #2—"My Dinner With Andre." #3—"David."

90. CINEMA STUDIO—**B'way at 66th St.** 877-4040. #1—"Pixote." #2—"Taxi zum Klo."

91. REGENCY—**B'way nr. 67th St.** 724-3700. Thru Jan. 25: "Butterfield 8"; "Darling." Jan. 26-27: "The Story of Adele H"; "My Life to Live." Jan. 28-30: "The African Queen"; "The Nun's Story." Beg. Jan. 31: "Mrs. Miniver"; "Cry Havoc."

92. EMBASSY 72ND STREET TWIN—**On B'way.** 724-6745. #1—"Stevie." #2—"Ticket to Heaven."

93. LOEWS 83RD STREET QUAD—**On B'way.** 877-3190. #1—Thru Jan. 28: "Neighbors." Beg. Jan. 29 (tent.): "Four Friends." #2—"Saturday the 14th." #3—"Whose Life Is It Anyway?" #4—"Sharky's Machine."

94. NEW YORKER—**B'way nr. 88th St.** 580-7900. #1—"Montenegro." #2—"On Golden Pond."

95. THALIA—**95th St. W. of B'way.** 222-3370. Jan. 25: "Lumière"; "The Trial." Jan. 26: "The More the Merrier"; "The Whole Town's Talking." Jan. 27: "A Woman of Affairs"; "Flesh and the Devil." Jan. 28: "The Stranger"; "Chimes at Midnight." Jan. 29-30: "The Pacifist"; "Winter Wind." Jan. 31: " Sanjuro"; "Hidden Fortress."

97. OLYMPIA—**B'way nr. 107th St.** 865-8128. #1—Thru Jan. 28: "Ticket to Heaven." Jan. 29-30: "Yojimbo"; "Throne of Blood." Beg. Jan. 31: "Drunken Angel"; "Scandal." #2—"Zoot Suit." #3—Thru Jan. 28: "The Boogens." Beg. Jan. 29: "The French Lieutenant's Woman." #4—Thru Jan. 28: "Atlantic City." Beg. Jan. 29 (tent.): "Four Friends."

99. RKO COLISEUM—**B'way at 181st St.** 927-7200. #1—"Vice Squad"; "Saturday the 14th." #2—Thru Jan. 28: "Revenge of the Shogun Women." Beg. Jan. 29: "The Bloody Bushido Blade."

Museums, Societies, Etc.

ANTHOLOGY FILM ARCHIVES—**80 Wooster St.** 226-0010. Adm. $3. Jan. 27, 8 p.m.: "La Règle du jeu" (1939) by Jean Renoir. Jan. 28, 8 p.m.: "Francesco, Giullare di Dio" (1950) by Roberto Rossellini. Jan. 29, 8. p.m.: Selected films by the Lumière Brothers & "Carriage Trade" (1972) by Warren Sonbert. Jan. 30, 2 p.m.: Video by Ernie Gusella; 8 p.m.: "Rapt" (1934) by Dimitri Kirsanoff. Jan. 31, 8 p.m.: Films with Laurel & Hardy.

BROOKLYN ARTS AND CULTURE ASSOCIATION—**111 Willoughby St., Downtown Brooklyn.** 783-4469. Adm. $3. Jan. 27, 7 p.m.: A Night of Animation, with Leonard Maltin. Jan. 31, 1 p.m. (free): Metropolitan Edition of the 16th New York Filmmakers' Exposition.

CHRIST AND ST. STEPHEN'S CHURCH—**120 W. 69th St.** 787-2755. Adm. $1.50; senior citizens 75c. Jan. 27, 8 p.m.: "The Dark Past" (1948) by Rudolph Mate, With William Holden.

COLLECTIVE FOR LIVING CINEMA—**52 White St.** 925-2111. Adm. $3. Jan. 27, 8 p.m. (special adm. $4): "Who Am I This Time?" (1982) by Jonathan Demme. Jan. 29, 8 p.m.: "Dancing Grain" (1978), "Waiting" (1978), "Saturday Morning" (1978), "Family Union" (1980) & "Zones" (in progress) by Dan Curry. Jan. 30, 8 p.m.: "The Last Supper" (1977) by Tomas Gutierrez Alea.

FILM FORUM—**57 Watts St.** 431-1590. #1—Adm. $4; members $2.50. Mon.-Sun., 6, 8 & 10 p.m. & Sat.-Sun., 4 p.m.: "The Alien's Place" (1979) by Rudolf van den Berg. #2—Adm. $4.50; members $3.50. Program unavailable.

FRENCH INSTITUTE—**22 E. 60th St.** 355-6100. Adm. $2.50; students & senior citizens $2; members free. Jan. 27, 1, 3:15, 6 & 8:30 p.m.: "Des Enfants gâtés" (1977) by Bertrand Tavernier. Jan. 29, 2 & 6 p.m.: "Les Dernières Fiançailles" (1973) by Jean-Pierre Lefèbvre.

GOETHE HOUSE—**Fifth Ave. at 83rd St.** 744-8310. Adm. $1. Jan. 30, 2 p.m.: "Strongman Ferdinand" (1976) by Alexander Kluge.

WHEN IN SOUTHERN CALIFORNIA VISIT UNIVERSAL STUDIOS TOUR
AN MCA COMPANY

ENTERTAINMENT FROM UNIVERSAL AN MCA COMPANY

Nominated for 6 Golden Globes
including
Best Motion Picture, Drama
Best Actress, Drama, Katharine Hepburn
Best Actor, Drama, Henry Fonda
Best Supporting Actress, Jane Fonda
Best Director, Mark Rydell
Best Screenplay, Ernest Thompson

On Golden Pond

DISTRIBUTED BY UNIVERSAL PICTURES AND ASSOCIATED FILM DISTRIBUTION CORPORATION
©1981 UNIVERSAL CITY STUDIOS, INC

NOW PLAYING

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

AN AMERICAN ORIGINAL

ZOOT SUIT

R

A UNIVERSAL PICTURE
©1981 UNIVERSAL CITY STUDIOS, INC

NOW PLAYING

GHOST STORY

R

A UNIVERSAL PICTURE
© 1981 by UNIVERSAL CITY STUDIOS, INC

NOW PLAYING

When Charlie Smith went down to the border, he found more than a boundary line between Texas and Mexico.

He found a line within himself.

The Border is an intense film both in its use of language and depiction of violence.

JACK NICHOLSON IN
THE BORDER

R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN

STARTS FRIDAY, JANUARY 29th

A UNIVERSAL-RKO PICTURE
© 1981 by UNIVERSAL CITY STUDIOS INC

CHECK CUE LISTING FOR A THEATRE NEAR YOU

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Free. Thu.-Sun., 1-6 p.m., thru Mar. 14: "Intrusion" by Jon Rubin, & Video by Joan Jonas.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members $3. Jan. 29, 7:30 p.m.: "The Lover's Exile" (1980) by Marty Gross. Jan. 31, 2 p.m.: "The Crucified Lovers"(1954) by Kenji Mizoguchi.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $2.50. Jan. 30, 8 p.m.: "Table" (1976), "Shift" (1972-74) & other films by Ernie Gehr.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru Jan. 30: Looking Back: A sampling of news, comedy, drama and variety shows from 1952, 1962 & 1972, running continuously from 12:15 p.m. Thru Jan. 30: A retrospective of children's programming, running continuously from 12:15 p.m.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3; members, senior citizens, & children $1.50. Jan. 26, 8 p.m.: "Cries and Whispers" (1972) by Ingmar Bergman, with Liv Ullmann & Ingrid Thulin. Jan. 27, 8 p.m.: "Underground" (1975) by Emilio de Antonio. Jan. 28, 8 p.m.: "The Conformist" (1970) by Bernardo Bertolucci, with Jean-Louis Trintignant, Stefania Sandrelli & Dominique Sanda. Jan. 29, 8 & 10 p.m.: "The Europeans" (1979) by James Ivory, with Lee Remick. Jan. 30, 8 & 10:15 p.m., & Jan. 31, 4:30 & 7:30 p.m.: "Breaker Morant" (1980) by Bruce Beresford.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; students & senior citizens $3. Tue.-Sun., 6 & 9 p.m., & Fri.-Sun., 3:15 p.m.: "Careless" (1962) by Mauro Bolognini, with Claudia Cardinale, & "A Human Voice" (1948) by Roberto Rossellini, with Anna Magnani. Sat.-Sun., 2 p.m. (free): "The Front Line" (1981) by David Bradbury.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Jan. 30, 2:30 p.m.: "The Gold Rush" (1925) by Charlie Chaplin.

SARAH LAWRENCE COLLEGE—Performing Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens $1.50. Jan. 30, 7 & 9:30 p.m.: "The Magic Flute" (1975) by Ingmar Bergman.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Suggested don. 50c. Jan. 27, 9 p.m.: "What's Up, Tiger Lily?" (1966) by Woody Allen. Jan. 31, 7:30 p.m.: "The African Queen" (1951) by John Huston, with Katherine Hepburn & Humphrey Bogart.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Tue., 12-8 p.m., Wed.-Sun., 12-6 p.m. (running continuously): "Discord" (1980) by Bill Lundberg.

WORKMEN'S CIRCLE—45 E. 33rd St. 889-6800. Adm. $3. Jan. 31: Jewish Film Festival. 12 p.m.: "Yidl Mitn Fidl"; 2 p.m.: "Song of Raduati," "Raananah: A World of Our Own" & "The Bent Tree"; 4 p.m.: "Image Before My Eyes" by Josh Waletsky.

Bronx

100. **ALLERTON—744 Allerton Ave.** 547-2444. #1—"On Golden Pond." #2—"Zoot Suit." #3—"Absence of Malice."

101. **BAINBRIDGE—E. 204 at Perry.** 798-2370. Thru Jan. 28: "Buddy Buddy"; "Brubaker."

102. **CAPRI—Fordham nr. Jerome Ave.** 367-0558. Tent.: "On Golden Pond."

103. **CIRCLE—Westchester at E. 177.** 863-2100. #1—"A Stranger Is Watching." #2—Thru Jan. 28: "The Boogens."

104. **CITY—2081 Bartow Ave.** 379-4998. #1—"Ragtime." #2—"Absence of Malice."

105. **DALE—231st St. & B'way.** 884-5300. "Absence of Malice."

109. **INTERBORO—Tremont nr. Bruckner Blvd.** 792-2100. #1—Thru Jan. 28: "The Boogens." Beg. Jan. 29 (tent.): "Four Friends." #2—"Absence of Malice." #3 & #4—Tent.: "On Golden Pond."

110. **KENT—167th St. nr. Grand Conc.** 992-9330. Thru Jan. 28: "The Boogens." Beg. Jan. 29: "The Bloody Bushido Blade."

112. **LOEWS AMERICAN—East Ave. at Metro.** 828-3322. #1—"Sharky's Machine." #2—"Reds."

113. **LOEWS RIVERDALE—259th St. at Riverdale Ave.** 884-2260. "On Golden Pond."

114. **LOEWS PARADISE—188th St. at Grand Conc.** 367-1288. #1—"A Stranger Is Watching." #2—Thru Jan 28: "Saturday the 14th." Beg. Jan. 29 (tent.): "Four Friends." #3—"Ragtime." #4—"Vice Squad."

116. **PALACE—1603 Union Port Rd.** 829-3900. #1—"Whose Life Is It Anyway?" #2—"Absence of Malice."

117. **RKO FORDHAM—At Valentine.** 367-3050. #1—"Absence of Malice." #2—Thru Jan. 28: "Whose Life Is It Anyway?" Beg. Jan. 29: "The Bloody Bushido Blade." #3—"Taps"; "Graduation Day." #4—"Revenge of the Shogun Women."

119. **VALENTINE—Fordham at Valentine.** 584-9583. #1—"Zoot Suit." #2—"The Boogens." #3—Tent.: "Sharky's Machine."

122. **WHITESTONE BRIDGE DRIVE-IN—Bruckner Blvd.** 828-3330. Blue—"A Stranger Is Watching"; "Deadly Blessing." Red—"Vice Squad"; "The Exterminator."

Brooklyn

200. **BAY RIDGE—ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Absence of Malice." #2—Thru Jan. 28: "Modern Problems." Beg. Jan. 29: "Four Friends."

202. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 69th St.** 238-4200. #1—"On Golden Pond." #2—"Whose Life Is It Anyway?" #3—"A Stranger Is Watching." #4—"Saturday the 14th." #5—Thru Jan. 28: "The Boogens." Beg. Jan. 29: "Atlantic City."

203. **BENSONHURST—BENSON—20th Ave. at 86th St.** 372-1617. #1—"A Stranger Is Watching." #2—"Vice Squad."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Tent.: "The Boogens."

206. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Ragtime." #2—"Reds."

207. **BENSONHURST—MARBORO—Bay Pkwy. at 68th St.** 232-4000. #1—"On Golden Pond." #2—"Whose Life Is It Anyway?" #3—"Zoot Suit." #4—Thru Jan. 28: "Sharky's Machine." Beg. Jan. 29: "Chariots of Fire."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "Vice Squad."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach at Coney Island Ave.** 743-4333. #1—"On Golden Pond." #2—"A Stranger Is Watching." #3—"Whose Life Is It Anyway?" #4—Thru Jan. 28: "The Boogens." Beg. Jan. 29: "Four Friends."

211. **BROOKLYN HEIGHTS—BROOKLYN HEIGHTS—Henry at Orange.** 596-7070. #1—"On Golden Pond." #2—"Whose Life Is It Anyway?"

212. **CANARSIE—CANARSIE—E. 93rd at Ave. L.** 251-0700. #1—"A Stranger Is Watching." #2—"On Golden Pond." #3—"Vice Squad."

214. **DOWNTOWN BROOKLYN—DUFFIELD—Duffield at Fulton.** 855-3967. Tent.: "The Boogens."

215. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton at Jay St.** 875-4024. #1—"Ragtime." #2—"Saturday the 14th." #3—"A Stranger Is Watching." #4—"Vice Squad."

216. **DOWNTOWN BROOKLYN—REGENT—1215 Fulton St.** 622-8143. Thru Jan. 28: "Vice Squad"; "Fear No Evil." Beg. Jan. 29: "The Boogens."

217. **FLATBUSH—ALBERMARLE—Albermarle at Flatbush.** 287-9300. "Revenge of the Shogun Women."

219. **FLATBUSH—GRANADA—Church at Nostrand.** 462-7110. "Saturday the 14th."

220. **FLATBUSH—NOSTRAND—Nostrand at Kings Hwy.** 252-6112. Thru Jan. 28: "Saturday the 14th." Beg. Jan. 29: "Four Friends."

221. **FLATBUSH—RKO KENMORE—Church at Flatbush.** 284-5700. #1—"Vice Squad." #2—"Taps." #3—"The Boogens." #4—"A Stranger Is Watching."

222. **FLATBUSH—RUGBY—Utica at Church.** 346-7807. #1—Thru Jan. 28: "The Boogens"; "Fearless Fighter." Beg. Jan. 29: "The Bloody Bushido Blade." #2—"Vice Squad"; "An Eye for an Eye."

223. **FLATLANDS—BROOK—Flatlands at Flatbush.** 258-2034. "A Stranger Is Watching."

224. **FLATLANDS—KINGS PLAZA NORTH—Upper Mall, Flatbush at Ave. U.** 253-1110. "Whose Life Is It Anyway?" **SOUTH**—Thru Jan. 28: "Sharky's Machine." Beg. Jan. 29: "Chariots of Fire."

226. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Ragtime." #2—"Absence of Malice."

228. **GREENPOINT—CHOPIN—Manhattan at Greenpoint.** 389-1100. Thru Jan. 28: "The Boogens"; "Fort Apache, the Bronx."

231. **MIDWOOD—AVENUE U—Ave. U at E. 16th.** 336-1234. "Reds."

232. **MIDWOOD—COLLEGE—Flatbush at Ave. H.** 859-1384. Thru Jan. 28: "Reds." Beg. Jan. 29: "Four Friends."

233. **MIDWOOD—KENT—Coney Island Ave. at Ave. H.** 434-8422. Thru Jan. 28 (tent.): "Only When I Laugh."

234. **MIDWOOD—KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Absence of Malice." #2—Thru Jan. 28: "Modern Problems." Beg. Jan. 29: "Chariots of Fire." #3—"On Golden Pond."

235. **MIDWOOD—MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Jan. 28: "Prince of the City." Beg. Jan. 29: "Rollover."

236. **PARK SLOPE—PLAZA—Flatbush nr. Grand Army Plaza.** 636-0170. #1—Thru Jan. 28: "Arthur." Jan. 27: "My Brilliant Career." Beg. Jan. 29 "Four Friends." #2—"Absence of Malice."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle at Putnam.** 821-5993. #1—"Zoot Suit." #2—"Absence of Malice." #3—"A Stranger Is Watching."

238. **WILLIAMSBURG—COMMODORE—329 B'way.** 384-7259. Thru Jan. 28: "Vice Squad"; "An Eye for an Eye." Beg. Jan. 29: "The Boogens."

239. **WILLIAMSBURG—WILLIAMSBURG—B'way at Marcy.** 384-0075. Thru Jan. 28: "Fighting Mad"; "Dragon vs. Needles of Death." Beg. Jan. 29: "The Bloody Bushido Blade."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Reds." #2—"Vice Squad."

301. **MARINER'S HARBOR—JERRY LEWIS—** 720-9300. Program unavailable.

302. **NEW DORP—FOX PLAZA—** 987-6800. #1—"Taps." #2—"On Golden Pond."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Absence of Malice." #2—Thru Jan. 28: "Atlantic City."

304. **NEW DORP—LANE—** 351-2110. Thru Jan. 28: "The Boogens."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"On Golden Pond." #2—Thru Jan. 28: "The Boogens." Beg. Jan. 29: "Chariots of Fire."

308. **NEW SPRINGVILLE—RICHMOND—** 761-3103. "Whose Life Is It Anyway?"

Queens

403. **ASTORIA—UA ASTORIA—Steinway St.** 545-9470. #1—"Whose Life Is It Anyway?" #2—"Absence of Malice." #3—"Vice Squad." #4—Tent.: "The Boogens."

404. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Sharky's Machine." #2—"Absence of Malice."

405. **BAYSIDE—BAYSIDE—Bell at 39th Ave.** 225-1110. #1 & #2—"On Golden Pond." #3—Tent.: "Ticket to Heaven." #4—Thru Jan. 28: "The Boogens." Beg. Jan. 29: "Four Friends."

406. **CORONA—PLAZA—103-14 Roosevelt Ave.** 639-0012. Program unavailable.

408. **ELMHURST—ELMWOOD—Queens Blvd. nr. 57th Ave.** 429-4770. #1—"Absence of Malice." #2—"Reds."

409. **FLUSHING—KEITHS—Northern at Main.** 353-4000. #1—"Vice Squad." #2—"Taps." #3—"Modern Problems."

411. **FLUSHING—PARSONS—Parsons at Union Tpke.** 591-8555. #1—"Absence of Malice." #2—Tent.: "Taps."

412. **FLUSHING—PROSPECT—Main St. at Kissena Blvd.** 359-1050. #1—"A Stranger Is Watching." #2—Thru Jan. 28: "Saturday the 14th." Beg. Jan. 29: "Chariots of Fire." #3—"Absence of Malice."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Whose Life Is It Anyway?" #2—"On Golden Pond." #3—Thru Jan. 28: "The Boogens." Beg. Jan. 29: "Four Friends." #4—"Ragtime."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. "On Golden Pond."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru Jan. 28: "Raiders of the Lost Ark."

417. FOREST HILLS—CONTINENTAL—Austin at 71st Ave. 544-1020. #1—"A Stranger Is Watching." #2—"Modern Problems."

418. FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave. 261-7866. #1—"Whose Life Is It Anyway?" #2—"On Golden Pond."

419. FOREST HILLS—MIDWAY—Queens Blvd. at Continental. 261-8572. #1—"Vice Squad." #2—Thru Jan. 28: "The Boogens." Beg. Jan. 29: "Chariots of Fire." #3—"Zoot Suit." #4—Thru Jan. 28: "Sharky's Machine." Beg. Jan. 29: "Four Friends."

421. FOREST HILLS—TRYLON—Queens Blvd. at 66th Ave. 459-8944. "Ragtime."

423. FRESH MEADOWS—MEADOWS—Mall off Horace Harding Blvd. 454-6800. #1—"Whose Life Is It Anyway?" #2—"Reds."

424. GLEN OAKS—GLEN OAKS—Union Tpke. at 255th St. 347-7777. Thru Jan. 28: "Vice Squad." Beg. Jan. 29: "Four Friends."

426. JACKSON HEIGHTS—BOULEVARD CINEMA—Northern Blvd. at 83rd St. 335-0170. #1—"Vice Squad." #2—"A Stranger Is Watching." #3—"Reds."

429. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 779-2834. #1—"Zoot Suit." #2—"On Golden Pond." #3—Thru Jan. 28: "The B.B. Balloons Belle." Beg. Jan. 29: "The Ten Brothers of Shao Lin."

432. JAMAICA—RKO ALDEN—Jamaica Ave. at 165th St. 739-8678. #1—Thru Jan. 28: "The Bloody Bushido Blade." #2—"Vice Squad." #3—"The Boogens." #4—"A Stranger Is Watching."

433. JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. Thru Jan. 28: "Vice Squad." Beg. Jan. 29: "The Boogens."

436. KEW GARDENS HILLS—MAIN STREET PLAYHOUSE—At 72nd Dr. 268-3636. Thru Jan. 28: "Only When I Laugh"; "Seems Like Old Times." Beg. Jan. 29: "Rollover"; "Altered States."

437. LITTLE NECK—LITTLE NECK—254-18 Northern Blvd. 225-2800. Program unavailable.

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St. 894-4183. Thru Jan. 28: "Only When I Laugh"; "Stir Crazy."

439. OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd. 848-1738. #1—"On Golden Pond." #2—Tent.: "The Boogens."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Jan. 26: "Time Bandits." Beg. Jan. 27: "Rollover."

447. ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd. 945-4632. #1—"Vice Squad." #2—Thru Jan. 28: "Only When I Laugh." Beg. Jan. 29: "Ghost Story."

448. SUNNYSIDE—CENTER—Queens Blvd. at 43rd St. 784-3050. #1—"Absence of Malice." #2—"A Stranger Is Watching."

449. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. 767-2800. #1—Thru Jan. 28: "Ragtime." #2—"Whose Life Is It Anyway?"

451. WOODHAVEN—HAVEN—80-16 Jamaica Ave. 296-2325. Thru Jan. 28: "Neighbors"; "Stir Crazy." Beg. Jan. 29: "Ghost Story."

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. Thru Jan. 28: "Saturday the 14th"; "Fort Apache, the Bronx."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—BALDWIN— 223-9230. "Whose Life Is It Anyway?"

501. BALDWIN—GRAND AVENUE— 223-2323. "Raiders of the Lost Ark."

502. BELLEROSE—BELLEROSE— 775-1351. Thru Jan. 26: "Prince of the City." Beg. Jan. 27: "Rollover."

503. BELLMORE—PLAYHOUSE— 785-5400. Thru Jan. 28: "Raiders of the Lost Ark."

504. BELLMORE—THE MOVIES— 785-3032. Thru Jan. 28: "Only When I Laugh." Beg. Jan. 29 (tent.): "Atlantic City."

506. BETHPAGE—BETHPAGE— 796-2554. Program unavailable.

507. BETHPAGE—MID-ISLAND— 796-7500. Thru Jan. 28: "Only When I Laugh." Beg. Jan. 29: "Ghost Story."

508. CEDARHURST—CENTRAL— 569-0105. #1—Thru Jan. 28: "Rollover." #2—"Absence of Malice." #3—Thru Jan. 28: "Taps."

511. EAST MEADOW—FLICK— 794-8008. #1—"Raiders of the Lost Ark." #2—Thru Jan. 28: "Arthur." Beg. Jan. 29: "Ghost Story."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"On Golden Pond." #2—"Vice Squad." #3—Tent.: "The Boogens." #4—"Modern Problems."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Jan. 28: "The French Lieutenant's Woman." Beg. Jan. 29: "Buddy Buddy." #2—Thru Jan. 28: "Only When I Laugh." Beg. Jan. 29: "Ghost Story."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—FARMINGDALE— 249-0122. Thru Jan. 28: "Raiders of the Lost Ark." Beg. Jan. 29: "Only When I Laugh."

517. FLORAL PARK—FLORAL— 352-2280. "Reds."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—Thru Jan. 28: "Saturday the 14th." Beg. Jan. 29: "Only When I Laugh." #2—"Vice Squad."

519. GARDEN CITY—ROOSEVELT FIELD— 741-4007. #1—Thru Jan. 28: "Sharky's Machine." Beg. Jan. 29: "Chariots of Fire." #2—"Reds."

521. GARDEN CITY PARK—PARK EAST— 741-8484. "Absence of Malice."

523. GREAT NECK—SQUIRE— 466-2020. "On Golden Pond."

526. HEWLETT—HEWLETT— 791-4000. Thru Jan. 28: "Ticket to Heaven." Beg. Jan. 29: "Heartland."

527. HICKSVILLE—HICKSVILLE— 931-0749. #1—"The Boogens." #2—"Zoot Suit."

528. HICKSVILLE—TWIN NORTH— 433-2400. "Taps." **SOUTH—**"On Golden Pond."

529. LAWRENCE—RKO— 371-0203. #1—"Saturday the 14th." #2—"Vice Squad." #3—"Reds."

530. LEVITTOWN—LEVITTOWN— 731-0516. Thru Jan. 28: "Time Bandits"; "Scanners." Beg. Jan. 29: "Ghost Story"; "Heartbeeps."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—Thru Jan. 28: "Saturday the 14th." Beg. Jan. 29 (tent.): "Four Friends." #2—"Ragtime." #3—"Absence of Malice." #4—"Reds."

532. LONG BEACH—LIDO— 432-0056. Thru Jan. 28: "Only When I Laugh." Beg. Jan. 29: "Buddy Buddy."

533. LYNBROOK—LYNBROOK— 593-1033. #1—Tent.: "The Boogens." #2—"On Golden Pond." #3—"Whose Life Is It Anyway?" #4—"A Stranger Is Watching."

534. LYNBROOK—STUDIO ONE— 599-5151. Thru Jan. 28: "Raiders of the Lost Ark." Beg. Jan. 29: "Neighbors."

535. MALVERNE—TWIN— 599-6966. #1—"Only When I Laugh." #2—"Rollover."

536. MANHASSET—CINEMA— 627-1300. "Chariots of Fire."

537. MANHASSET—MANHASSET— 627-7887. #1—"Whose Life Is It Anyway?" #2—Tent.: "Taps." #3—Tent.: "Atlantic City."

539. MASSAPEQUA—PEQUA— 799-6464. "Reds."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—"Taps." #2—"Whose Life Is It Anyway?" #3—"Vice Squad." #4—Thru Jan. 28: "Saturday the 14th." Beg. Jan. 29: "Four Friends." #5—Thru Jan. 28: "Sharky's Machine." Beg. Jan. 29: "Chariots of Fire." #6—"Zoot Suit." #7—"Absence of Malice."

542. MERRICK—GABLES— 546-0734. Thru Jan. 28: "Arthur." Beg. Jan. 29: "Only When I Laugh."

543. MERRICK—MALL— 623-4424. Program unavailable.

544. MERRICK—MERRICK— 623-1522. "Absence of Malice."

545. NEW HYDE PARK—ALAN— 354-4338. "A Stranger Is Watching."

546. NEW HYDE PARK—HERRICKS— 747-0555. "Ragtime."

547. OCEANSIDE—OCEANSIDE— 536-7565. Thru Jan. 28: "Only When I Laugh." Beg. Jan. 29: "Pennies From Heaven."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru Jan. 28: "Rollover."

A NIGHT CLUB
Red Parrot
A taste of yesterday, today… tomorrow.
D.J.s &
The Red Parrot Orchestra
Wednesday-Sundays Eves.
Proper Attire Requested • Valet Parking
617 West 57th Street, New York City
212-247-1530

Lunch - Dinner - Cocktails - Continental Dining 'til 3 a.m. weekdays, 6 a.m. weekends.
Factor's Find Cafe
470 W. 23rd St., at 10th Ave. - 691-1708

Finest Northern Italian Cuisine
Ristorante Giambelli Madison
238 MADISON AVENUE, NEW YORK
MU 5-8727-8
We honor the American Express Card
"Now serving dinner on Saturday 4-11 PM"

KWONG MING
LUNCHEON • DINNER
COCKTAILS
Private Banquet Room
3342 JERUSALEM AVE.
at Wantagh Ave.
WANTAGH, L.I., N.Y.
CAstle 1-0480
Diners Club Amer Exp
Finest Cantonese Cuisine

MALAGA
SPANISH CUISINE
★★ N.Y. Times
CREDIT CARDS
LUNCH • DINNER • COCKTAILS
406 E. 73 (1st Ave.)
737-7659; 650-0605

L'Auberge Bretonne
FRENCH COUNTRY CUISINE
Rt. 22 Patterson, N.Y. (914) 878-6782

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru Jan. 28: "Raiders of the Lost Ark." Beg. Jan. 29: "Ghost Story." #2—Thru Jan. 28: "Only When I Laugh." Beg. Jan. 29 (tent.): "Pennies From Heaven."

550. **PLAINVIEW—MORTON VILLAGE—** 938-2323. Thru Jan. 26: "Prince of the City." Beg. Jan. 27: "Rollover."

551. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1 & #2—"Absence of Malice."

552. **PLAINVIEW—PLAINVIEW—** 935-6100. Thru Jan. 28: "Saturday the 14th." Beg. Jan. 29: "Four Friends."

553. **PLAINVIEW—RKO—** 931-1333. #1—"Vice Squad." #2—"A Stranger Is Watching."

554. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Jan. 28: "Only When I Laugh." Beg. Jan. 29 (tent.): "Atlantic City."

556. **PORT WASHINGTON—MOVIES—** 767-5600. #1—"A Stranger Is Watching." #2—"Saturday the 14th." #3—"The Boogens."

557. **ROCKVILLE CENTRE—FANTASY—** 764-8000. Thru Jan. 28: "Sharky's Machine." Beg. Jan. 29: "Four Friends."

558. **ROCKVILLE CENTRE—RKO—** 678-3121. #1—"Taps." #2—"Modern Problems."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Absence of Malice." #2—"Vice Squad."

561. **SYOSSET—SYOSSET—** 921-5810. Thru Jan. 28: "Whose Life Is It Anyway?" Beg. Jan. 29: "The Border."

562. **SYOSSET—UA CINEMA 150—** 364-0700. Tent.: "Montenegro."

566. **VALLEY STREAM—GREEN ACRES—** 561-2100. Thru Jan. 28: "Saturday the 14th." Beg. Jan. 29: "Four Friends."

567. **VALLEY STREAM—VALLEY STREAM—** 825-8371. Thru Jan. 28: "Only When I Laugh"; "Stir Crazy."

568. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"The Boogens." #2—"Zoot Suit." #3—"Montenegro." #4—"Ragtime." #5—"On Golden Pond." #6—"Absence of Malice." #7—"Vice Squad." #8—"Reds."

569. **WANTAGH—CINEMA—** 221-7784. #1—Thru Jan. 28: "The French Lieutenant's Woman." #2—"A Stranger Is Watching."

571. **WANTAGH—WANTAGH—** 781-6969. "On Golden Pond."

573. **WESTBURY—WESTBURY—** 333-1911. #1—"Atlantic City." #2—Thru Jan. 28: "Raiders of the Lost Ark." Beg. Jan. 29: "Ghost Story."

574. **WESTBURY—DRIVE-IN—** 334-3400. #1—Tent.: "The Boogens"; "Zombie." #2—"Vice Squad"; "The Howling." #3—"A Stranger Is Watching"; "Deadly Blessing."

575. **WOODMERE—FIVE TOWNS—** 374-2223. "A Stranger Is Watching."

Suffolk County

600. **AMITYVILLE—AMITYVILLE—** 264-7789. #1—"Vice Squad." #2—"A Stranger Is Watching."

601. **BABYLON—BABYLON—** 669-3399. "On Golden Pond."

602. **BABYLON—RKO—** 669-0700. #1—"Absence of Malice." #2—"Taps."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"Reds." #2—"The Boogens." #3—"A Stranger Is Watching."

604. **BAYSHORE—BAYSHORE—** 665-0200. Thru Jan. 28: "Sharky's Machine." Beg. Jan. 29: "Chariots of Fire."

605. **BAYSHORE—CINEMA—** 665-1722. "Whose Life Is It Anyway?"

606. **BAYSHORE—ENCORE—** 655-9834. Thru Jan. 28: "Saturday the 14th." Beg. Jan. 29: "Neighbors."

607. **BAYSHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—Thru Jan. 28: "Modern Problems." Beg. Jan. 29 (tent.): "Four Friends." #2—"Ragtime."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Jan. 28: "Raiders of the Lost Ark." Beg. Jan. 29: "Ghost Story."

612. **CENTEREACH—CENTEREACH—** 588-0088. Program unavailable.

613. **CENTER MORICHES—CENTER—** 878-2100. Thru Jan. 28: "Only When I Laugh."

616. **COMMACK—MAYFAIR—** 543-0707. "Ragtime."

617. **COMMACK—RKO—** 499-4545. #1—"Absence of Malice." #2—"Taps."

619. **CORAM—CORAM—** 698-7200. "Vice Squad."

621. **CORAM—PINE—** 698-6442. #1—"A Stranger Is Watching." #2—"On Golden Pond."

622. **DEER PARK—DEER PARK—** 667-2440. "Absence of Malice."

623. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Absence of Malice." #2—"On Golden Pond." #3—Tent.: "Whose Life Is It Anyway?" #4—Thru Jan. 28: "Vice Squad." Beg. Jan. 29: "Four Friends." #5—Thru Jan. 28: "A Stranger Is Watching." Beg. Jan. 29: "Chariots of Fire."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "A Stranger Is Watching."

627. **EAST SETAUKET—FOX—** 473-2400. "Taps."

628. **ELWOOD—ELWOOD—** 499-7800. "Reds."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—Thru Jan. 28: "Modern Problems." Beg. Jan. 29: "Whose Life Is It Anyway?" #2—"The Boogens."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. Thru Jan. 28: "Saturday the 14th."

633. **HUNTINGTON—SHORE—** 421-5200. #1—"Absence of Malice." #2—Thru Jan. 28: "Saturday the 14th." Beg. Jan. 29: "Chariots of Fire." #3—"Whose Life Is It Anyway?"

634. **HUNTINGTON—WHITMAN—** 423-1300. "Modern Problems."

636. **HUNTINGTON—YORK—** 421-3911. "On Golden Pond."

637. **ISLIP—ISLIP—** 581-5200. #1—Thru Jan. 28: "Raiders of the Lost Ark." #2—Thru Jan. 28: "Arthur." #3—Thru Jan. 28: "Only When I Laugh."

638. **LINDENHURST—LINDENHURST—** 888-5400. Thru Jan. 28: "Raiders of the Lost Ark." Beg. Jan. 29 (tent.): "Ghost Story."

639. **MATTITUCK—TWIN—** 298-4405. #1—Thru Jan. 28: "Raiders of the Lost Ark." #2—Thru Jan. 28: "Sharky's Machine." Beg. Jan. 29: "Pennies From Heaven."

642. **NESCONSET—SMITHTOWN INDOOR—** 265-8118. Thru Jan. 28: "The Boogens." Beg. Jan. 29 (tent.): "Four Friends." **OUTDOOR**—Tent.: "Vice Squad"; "The Howling."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—"Vice Squad." #2—"Zoot Suit."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Jan. 28: "Raiders of the Lost Ark." Beg. Jan. 29 (tent.): "Ghost Story."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Jan. 28: "Buddy Buddy." Beg. Jan. 29: "Arthur."

647. **PATCHOGUE—PATCHOGUE—** 475-0601. Tent.:"Vice Squad."

648. **PATCHOGUE—PLAZA—** 475-5225. #1—"Absence of Malice." #2—"On Golden Pond."

650. **PATCHOGUE—SUNRISE INDOOR—** 363-7200. "A Stranger Is Watching." **OUTDOOR** — Tent.: "Sharky's Machine"; "Fort Apache, the Bronx."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Reds." #2—Thru Jan. 28: "Whose Life Is It Anyway?" Beg. Jan. 29: "Four Friends."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "Raiders of the Lost Ark." **CINEMA WEST**—Thru Jan. 28: "Modern Problems." Beg. Jan. 29: "Four Friends."

654. **PORT JEFFERSON STATION—BROOKHAVEN—** 473-1200. Thru Jan. 26: "Prince of the City." Beg. Jan. 27: "Rollover."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Jan. 28: "Neighbors"; "Stir Crazy."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Jan. 29-31: "Rashomon."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Jan. 28: "Raiders of the Lost Ark." #2—Thru Jan. 28: "Arthur." #3—Thru Jan. 28: "Only When I Laugh."

661. **SMITH HAVEN—MALL—** 724-9550. "Whose Life Is It Anyway?"

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "On Golden Pond."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"Ragtime" #2—Thru Jan. 28: "Modern Problems." Beg. Jan. 29: "Whose Life Is It Anyway?"

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Absence of Malice." #2—"Ragtime." #3—"Reds."

666. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Jan. 28: "Only When I Laugh."

667. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Jan. 28: "Taps." Beg. Jan. 29 (tent.): "Ragtime."

668. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Jan. 28: "Only When I Laugh." Beg. Jan. 29: "Ghost Story." #2—Thru Jan. 28: "Buddy Buddy." Beg. Jan. 29: "Neighbors."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. "On Golden Pond."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Ragtime."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—Thru Jan. 28: "The Boogens." Beg. Jan. 29: "Four Friends." #2—"Vice Squad." #3—"A Stranger Is Watching."

704. **GREENBURGH—CINEMA 100—** 946-4680. #1—"On Golden Pond." #2—"Ragtime."

705. **HARRISON—CINEMA—** 835-2668. Thru Jan. 28: "Only When I Laugh." Beg. Jan. 29: "Ghost Story."

706. **HARTSDALE—CINEMA—** 428-2200. #1—Thru Jan. 28: "The Boogens." Beg. Jan. 29: "A Stranger Is Watching." #2—Thru Jan. 28: "A Stranger Is Watching." Beg. Jan. 29: "Chariots of Fire." #3—"Reds." #4—Thru Jan. 28: "Sharky's Machine." Beg. Jan. 29: "Four Friends."

707. **LARCHMONT—PLAYHOUSE—** 834-3001. Thru Jan. 28: "Atlantic City." Beg. Jan. 29: "Four Friends."

708. **MAMARONECK—PLAYHOUSE—** 698-2200. #1 & #2—"On Golden Pond." #3—Thru Jan. 28: "The Boogens." Beg. Jan. 29 (tent.): "Zoot Suit." #4—"A Stranger Is Watching."

709. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"Absence of Malice." #2—Thru Jan. 28: "Atlantic City" Beg. Jan. 29: "Four Friends."

711. **MOUNT VERNON—PARKWAY—** 664-3311. Thru Jan. 28: "Only When I Laugh"; "Seems Like Old Times." Beg. Jan. 29: "Rollover"; "Altered States."

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Ragtime." #2—"Absence of Malice."

713. **NEW ROCHELLE—MALL—** 636-8808. Thru Jan. 28: "Vice Squad." Beg. Jan. 29: "Chariots of Fire."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"Reds." #2—"Saturday the 14th." #3—"Zoot Suit." #4—Thru Jan. 28: "Whose Life Is It Anyway?" Beg. Jan. 29: "Four Friends." #5—"The Boogens."

716. **NEW ROCHELLE—TOWN—** 632-4000. "On Golden Pond."

717. **OSSINING—ARCADIAN—** 941-5200. #1—"On Golden Pond." #2—Thru Jan. 28: "The Boogens." Beg. Jan. 29: "Four Friends."

718. **PEEKSKILL—BEACH—** 737-6262. #1—"On Golden Pond." #2—Thru Jan. 28: "The Boogens." Beg. Jan. 29: "The Border." #3—"A Stranger Is Watching."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Reds." #2—"Absence of Malice." #3—Thru Jan. 28: "Taps." Beg. Jan. 29: "Chariots of Fire."

720. **PELHAM—PELHAM PICTURE HOUSE—** 738-3160. "Raiders of the Lost Ark."

721. **PLEASANTVILLE—ROME—** 769-0720. "Ragtime."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Reds." #2—"Whose Life Is It Anyway?"

723. **SCARSDALE—FINE ARTS—** 723-6699. "Montenegro."

724. **SCARSDALE—PLAZA—** 725-0078. Program unavailable.

726. **WHITE PLAINS—COLONY—** 948-8828. "Vice Squad."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Absence of Malice." #2—"Modern Problems."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. Thru Jan. 28: "Zoot Suit." Beg. Jan. 29: "The Border."

729. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Whose Life Is It Anyway?" #2—"Taps."

730. **YONKERS—KENT—** 237-3440. Thru Jan. 28: "The Boogens"; "Don't Go in the House." Beg. Jan. 29: "Ghost Story"; "Heartbeeps."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Absence of Malice." #2—"On Golden Pond." #3—"Reds." #4—Thru Jan. 28: "Sharky's Machine." Beg. Jan. 29: "Chariots of Fire."

733. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Whose Life Is It Anyway?" #2—"Vice Squad."

Rockland County

742. **NANUET—ROUTE** 59— 623-3355. Thru Jan. 28: "Ghost Story." Beg. Jan. 29: "The Border."

743. **NEW CITY—TOWN—** 634-5100. #1—"Absence of Malice." #2—Thru Jan. 28: "Whose Life Is It Anyway?"

744. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"On Golden Pond." #2—"Vice Squad."

745. **NYACK—CINEMA EAST—** 358-6631. "Taps."

747. **ORANGEBURG—ORANGEBURG—** 359-6030. "Saturday the 14th."

749. **PEARL RIVER—CENTRAL—** 735-2530. "Ragtime."

750. **PEARL RIVER—PEARL RIVER—** 735-6500. "On Golden Pond."

752. **SPRING VALLEY—CINEMA 45—** 352-1445. "A Stranger Is Watching."

753. **STONY POINT—9 W CINEMA—** 942-0303. Thru Jan. 28: "Only When I Laugh." Beg. Jan. 29: "Ghost Story."

754. **SUFFERN—LAFAYETTE—** 357-6030. "Reds."

756. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Saturday the 14th."

Connecticut

(Area Code 203)
Fairfield County

770. **BRIDGEPORT—BEVERLY—** 368-0616. "Ghost Story."

772. **BRIDGEPORT—HI WAY—** 378-0014. #1—"The Boogens." #2—"Whose Life Is It Anyway?"

773. **BRIDGEPORT—RKO MERRITT—** 372-3013. #1—Thru Jan. 28: "Reds." Beg. Jan. 29: "Venom." #2—"Taps."

774. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Taps." #2—"On Golden Pond."

775. **DANBURY—TRANS-LUX CINE—** 743-2200. #1—"Whose Life Is It Anyway?" #2—"Saturday the 14th." #3—"Ragtime."

776. **DANBURY—TRANS-LUX CINEMA—** 748-2923. #1—"Reds." #2—"Absence of Malice."

777. **DANBURY—TRANS-LUX PALACE—** 748-7496. #1—"The Boogens." #2—"Vice Squad." #3—Program unavailable.

778. **DARIEN—PLAYHOUSE—** 655-0100. "On Golden Pond."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"On Golden Pond." #2—Program unavailable.

780. **FAIRFIELD—COUNTY—** 334-1411. "Saturday the 14th."

781. **GREENWICH—CINEMA—** 869-6030. "On Golden Pond."

782. **GREENWICH—TRANS-LUX PLAZA—** 869-4030. #1—"Absence of Malice." #2—"Taps." #3—"Ragtime."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Absence of Malice."

784. **NORWALK—CINEMA—** 838-4504. #1—"Vice Squad." #2—Program unavailable.

785. **NORWALK—NORWALK—** 866-3010. "The Boogens."

786. **SOUTH NORWALK—SONO—** 866-9202. Thru Jan. 26: "Lili Marleen." Jan. 27-29: "Second Chance"; "Mississippi Mermaid." Beg. Jan. 30: "Breaker Morant."

787. **SPRINGDALE—STATE—** 325-0250. Thru Jan. 28: "Sharky's Machine." Beg. Jan. 29: "Buddy Buddy."

788. **STAMFORD—TRANS-LUX AVON—** 324-9205. #1—"A Stranger Is Watching." #2—"The Boogens."

789. **STAMFORD—TRANS-LUX CINEMA—** 324-3100. #1—"Whose Life Is It Anyway?" #2—Thru Jan. 28: "Saturday the 14th." Beg. Jan. 29: "Reds." #3—"Vice Squad."

790. **STAMFORD—TRANS-LUX RIDGEWAY—** 323-5000. Thru Jan. 28: "Reds." Beg. Jan. 29: "Chariots of Fire."

791. **TRUMBULL—TRUMBULL—** 374-0462. "On Golden Pond."

793. **WESTPORT—FINE ARTS 1—** 227-3324. "Taps." **FINE ARTS** 2— "On Golden Pond." **FINE ARTS** 3—227-9619. "Whose Life Is It Anyway?" **FINE ARTS** 4—226-6666. Program unavailable.

794. **WESTPORT—POST—** 227-0500. "Reds."

797. **WILTON—CINEMA—** 762-5678. Program unavailable.

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru Jan. 28: "Raiders of the Lost Ark." #2—"Absence of Malice." #3—Thru Jan. 28: "Saturday the 14th."

803. **HARRISON—WARNER—** 482-8550. #1—Thru Jan. 28: "The Boogens." Beg. Jan. 29: "Ghost Story." #2—"Vice Squad."

804. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"On Golden Pond." #2—Thru Jan. 28: "Modern Problems."

805. **JERSEY CITY—LOEWS—** 653-4600. #1—"Absence of Malice." #2—"Vice Squad." #3—"Saturday the 14th."

806. **JERSEY CITY—STATE—** 653-5200. #1—"The Boogens." #2—"A Stranger Is Watching." #3—Tent.: "Zoot Suit."

807. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Absence of Malice." #2—"On Golden Pond." #3—Thru Jan. 28: "Ragtime." Beg. Jan. 29 (tent.): "Four Friends." #4—"Reds."

808. **UNION CITY—CINEMA—** 865-5600. #1—Thru Jan. 28: "Buddy Buddy." Beg. Jan. 29: "Ghost Story." #2—Thru Jan. 28: "Graduation Day."

810. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Jan. 28: "Buddy Buddy." Beg. Jan. 29: "Only When I Laugh."

Essex County

811. **BLOOMFIELD—CENTER—** 748-7900. Thru Jan. 28: "Saturday the 14th." Beg. Jan. 29: "Ghost Story."

812. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Ragtime." #2—"Vice Squad."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Whose Life Is It Anyway?"

814. **EAST ORANGE—RKO HOLLYWOOD—** 678-2262. Thru Jan. 28: "Vice Squad"; "Scanners." Beg. Jan. 29: "The Bloody Bushido Blade."

815. **IRVINGTON—CASTLE—** 372-9324. Thru Jan. 28: "The Boogens"; "Edge of Fury."

816. **IRVINGTON—SANFORD—** 371-3998. Thru Jan. 28: "Revenge of the Shogun Women"; "Wolfen." Beg. Jan. 29: "A Stranger Is Watching."

817. **LIVINGSTON—COLONY—** 992-0800. "Only When I Laugh."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru Jan. 28: "Arthur." Beg. Jan. 29: "Ghost Story."

819. **MILLBURN—RKO MILLBURN—** 376-0800. #1—"On Golden Pond." #2—"Whose Life Is It Anyway?"

821. **MONTCLAIR—CLARIDGE—** 746-5564. "On Golden Pond."

822. **MONTCLAIR—WELLMONT—** 783-9500. "A Stranger Is Watching."

824. **NEWARK—RKO BRANFORD—** 623-5236. #1—"Revenge of the Shogun Women." #2—Thru Jan. 28: "A Stranger Is Watching"; "Deadly Blessing." Beg. Jan. 29: "The Bloody Bushido Blade." #3—Thru Jan. 28: "The Boogens"; "Patrick." Beg. Jan. 29: "Master of Kung Fu"; "Unbeatable Dragon." #4—Thru Jan. 28: "Dragon on Fire"; "Black Samurai." Beg. Jan. 29: "Drive-In Massacre"; "Driller Killer."

825. **NUTLEY—FRANKLIN—** 667-1777. "Absence of Malice."

826. **ORANGE—PALACE—** 678-1044. Thru Jan. 28: "Saturday the 14th"; "Arena." Beg. Jan. 29: "Ghost Story."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. Thru Jan. 28: "Montenegro." Beg. Jan. 29: "Chariots of Fire."

828. **VERONA—VERONA—** 239-0880. Thru Jan. 28: "Ticket to Heaven." Beg. Jan. 29 (tent.): "Four Friends."

829. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Absence of Malice." #2—"Reds." #3—"Taps."

830. **WEST CALDWELL—CINEMA WEST—** 575-9085. Thru Jan. 28: "Atlantic City." Beg. Jan. 29: "Four Friends."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Jan. 28: "Arthur."

841. **CRANFORD—RKO CRANFORD—** 276-9120. #1—"Vice Squad." #2—"Ragtime."

842. **ELIZABETH—ELMORA—** 352-3483. Thru Jan. 28: "Arthur." Beg. Jan. 29: "Ghost Story."

846. **LINDEN—TWIN—** 925-9787. #1—"On Golden Pond." #2—"A Stranger Is Watching."

848. **ROSELLE PARK—PARK—** 245-0358. "Only When I Laugh."

849. **SUMMIT—STRAND—** 273-3900. "Ragtime."

851. **UNION—FIVE POINTS—** 964-3466. "Vice Squad."

852. **UNION—FOX—** 964-8977. Thru Jan. 28: "Sharky's Machine."

853. **UNION—LOST PICTURE SHOW—** 964-4497. Thru Jan. 28: "Atlantic City."

854. **UNION—UNION—** 686-4373. #1—"Absence of Malice." #2—"Reds."

857. **WESTFIELD—RIALTO—** 232-1288. #1 & #2—"On Golden Pond." #3—Thru Jan. 28: "Atlantic City." Beg. Jan. 29: "Four Friends."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Raiders of the Lost Ark." #2—"A Stranger Is Watching."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Jan. 28: "Rollover." Beg. Jan. 29: "Ghost Story."

861. **CLOSTER—CLOSTER—** 768-8800. Thru Jan. 28: "Arthur." Beg. Jan. 29: "Ghost Story."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Vice Squad." #2—"Ragtime." #3—Thru Jan. 28: "Saturday the 14th." Beg. Jan. 29 (tent.): "Four Friends." #4—"On Golden Pond."

863. **EMERSON—TOWN—** 261-1000. Thru Jan. 28: "Only When I Laugh."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Tent.: "The Boogens." #2—"On Golden Pond."

866. **FAIRVIEW—FAIRVIEW—** 941-2424. Program unavailable.

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Whose Life Is It Anyway?" #2—Thru Jan. 28: "The Boogens." Beg. Jan. 29: "Chariots of Fire."

868. **FORT LEE—SHARON—** 224-3032. "Reds."

869. **HACKENSACK—RKO ORITANI—** 343-8844. #1—"The Boogens." #2—"Vice Squad." #3—"Ticket to Heaven."

870. **OAKLAND—TWIN—** 337-4478. #1—"Whose Life Is It Anyway?" #2—"Absence of Malice."

871. **PARAMUS—BERGEN MALL—** 845-4449. Thru Jan. 28: "Modern Problems."

872. **PARAMUS—ROUTE 17—** 843-3830. Program unavailable.

873. **PARAMUS—CINEMA 35—** 845-5070. "On Golden Pond."

875. **PARAMUS—ROUTE 4—** 488-9444. #1—"Absence of Malice." #2—"Chariots of Fire." #3—"Ragtime." #4—"Taps." #5—"Saturday the 14th." #6—"A Stranger Is Watching." #7—"Reds."

876. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

877. **RAMSEY—RAMSEY—** 327-2142. "Only When I Laugh."

878. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Jan. 28: "Only When I Laugh." Beg. Jan. 29: "Atlantic City."

879. **RIDGEWOOD—WARNER—** 444-1234. #1—"Absence of Malice." #2—"Reds."

881. **TEANECK—CEDAR LANE—** 836-3430. Thru Jan. 28: "Arthur." Beg. Jan. 29: "Ghost Story."

882. **TENAFLY—BERGEN—** 567-0004. Thru Jan. 28: "The French Lieutenant's Woman." Beg. Jan. 29: "Arthur."

884. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. Program unavailable.

885. **WESTWOOD—PASCACK—** 664-3200. Thru Jan. 28: "Raiders of the Lost Ark." Beg. Jan. 29: "Ghost Story."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ABSENCE OF MALICE—(1hr. 56m., '81) Entertaining but unconvincing melodrama about newspaper ethics, starring Sally Field as an ambitious young reporter whose good instincts have been corrupted by her hunger for a story and Paul Newman as the innocent man she victimizes. Here and there a serious issue arises, but the plot has been obviously contrived to produce this or that crisis, and one becomes disgusted with it. Paul Newman gives a glamorous, macho-loner-outsider performance, but Sally Field is ineffective—the script calls for her to do vile things, but she's also the heroine, so she tries to ingratiate herself with the audience using coy little tricks. The strong supporting cast includes Bob Balaban as a ruthless federal attorney, Wilford Brimley as a Justice Department official, and Luther Adler as a wily old mafioso. Melinda Dillon, however, is lamentable—she's obviously been put there to commit suicide and her performance is a howl. Written by Kurt Luedtke, a former newspaperman. Dir. Sydney Pollack. PG. **6, 24, 74, 88, 100, 104, 105, 109, 116, 117, 200, 226, 234, 236, 237, 303, 403, 404, 408, 411, 412, 448, 508, 521, 531, 541, 544, 551, 559, 568, 602, 617, 622, 623, 633, 648, 664, 709, 712, 719, 727, 732, 743, 776, 782, 783, 800, 805, 807, 825, 829, 854, 870, 875, 879**

★**ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the superbly contemptuous butler who disapproves of Arthur and loves him; Liza Minnelli the spunky, straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing stock-still while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. They are like master and dog, only with the roles reversed. PG. **32, 236, 511, 542, 637, 645, 658, 818, 840, 842, 861, 881, 882**

★**ATLANTIC CITY**—(1hr. 45m., '81) Shot in 1978, the movie catches Atlantic City at its moment of civic "rebirth"—i.e., its transformation from tattered old tart to sparkling young whore. Meanwhile the losers and dreamers who washed up on the shores of the *old* Atlantic City and were comfortable there are beginning to stir uneasily. There's Lou (Burt Lancaster), an elderly petty criminal; the sublime Grace (Kate Reid), an aging moll who hit the boardwalk in the forties for a Betty Grable look-alike contest and never left; and hustling selfish young Sally (Susan Sarandon), a refugee from Moose Jaw, Saskatchewan. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little wan and precious. The best thing is Lancaster's Lou. Dressed like an Italian cavalier in white suits, Lancaster looks at Sarandon with his tired old eyes, and the movie's conceits almost seem like poetry. **20, 38, 55, 97, 202, 303, 504, 537, 554, 573, 707, 709, 830, 853, 857, 878**

BLOOD WEDDING—(1hr. 10m., '81) In Spanish, Eng. subtitles. A dance-drama based on the play by Frederico Garcia Lorca. With choreographer Antonio Gades and his company. Dir. Carlos Saura. **16**

BORDER, THE—(1hr. 47m., '82) A Border Patrol officer confronts illegal activity on the Mexican border. With Jack Nicholson, Valerie Perrine, Harvey Keitel and Warren Oates. Dir. Tony Richardson. R. **41, 70, 78, 561, 718, 728, 742**

BUDDY BUDDY—(1hr. 36m., '81) Walter Matthau, a vicious Mafia hit man with a steel jaw and a mean Detroit snarl, is trying to kill someone from a hotel window, but Jack Lemmon, a wretch whose wife has left him, keeps interrupting him by trying to commit suicide next door. Matthau is funny, but Jack Lemmon, his face a woebegone rubber mask, has passed beyond, or beneath, the traditions of film acting in this country—he squats and stares like a road-company Kabuki player. The movie doesn't have much going for it apart from the basic farce situation. The long-time collaborators I.A.L. Diamond (writer) and Billy Wilder (writer-director) are still making jokes about such decade-old strawmen as slovenly hippies, sex clinics and women boasting of "cosmic orgasms." R. **101, 513, 532, 645, 668, 787, 808, 810**

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially *good.* But it's too simple in its moral and dramatic ideas. With Alice Krige as a plush beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. **9, 36, 58, 89, 207, 224, 234, 307, 412, 419, 519, 536, 541, 604, 623, 633, 706, 713, 719, 732, 790, 827, 867, 875**

DAVID—(1hr. 46m., '82) In German, Eng. subtitles. A Jewish boy survives in Nazi Germany. With Mario Fischeo, Walter Taub and Irene Vrkljan. Dir. Peter Lilienthal. **89**

FOUR FRIENDS—(2hrs. 5m., '81) A pathetically amorphous mess. Danilo (Craig Wasson), a boy who has emigrated to America from Yugoslavia, looks for his identity as if it were something that could be found under a tree. Danilo and his friends David (Michael Huddleston) and Tom (Jim Metzler) are all in love with Georgia (Jodi Thelen), who is meant to be adorable but is actually the kind of insufferable show-off that any sane person would run from. When Tom gets her knocked up, Danilo, dazed and stricken, wanders through the sixties, which is presented as a phantasmagoria of irrational violence. The movie's tone shifts from pastoral simplicity to surreal violence to pastoral simplicity again, and not one scene rings true. Danilo has no self to relate to—he seems more like a punching bag than a man. Written by Steve Tesich. Dir. Arthur Penn. R. **24, 52, 72, 93, 97, 109, 114, 200, 210, 220, 232, 236, 405, 413, 419, 424, 531, 541, 552, 557, 566, 607, 623, 642, 651, 653, 702, 706, 707, 709, 714, 717, 807, 828, 830, 857, 862**

★**FRENCH LIEUTENANT'S WOMAN, THE**—(2hrs. 4m., '81) Adapting John Fowles's best-seller, scenarist Harold Pinter intercuts the darkly romantic Victorian period story, featuring Jeremy Irons as Charles Smithson the gentleman scientist and Meryl Streep as Sarah Woodruff the mysterious governess jilted by the French officer, with a banal modern tale in which Irons and Streep play the two actors who are having an affair while acting in the period story we have been watching. No doubt the movie was intended as a meditation on the interchangeability of actor and role, but what it seems like is a good period film interrupted with boring modern interludes; the fancy, complicated narrative doesn't pay off in intellectual excitement. Still, Karel Reisz stages the Victorian stuff (shot in Lyme Regis) with great authority, and Streep, in her orange hair, makes a bewitching though overly enigmatic Sarah. With Patience Collier as the bullying Mrs. Poulteney and Lynsey Baxter as Ernestina. Music by Carl Davis. R. **72, 97, 513, 569, 882**

GALLIPOLI—(1hr. 50m., '81) A lyrical and anecdotal movie about two young Australians, Archy (Mark Lee) and Frank (Mel Gibson), both fleet-footed runners, who escape the boredom of barely settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. Like the American platoon movies of World War II, *Gallipoli* is devoted to the rituals of male comradeship—rivalries and partings and reconciliations. The theme is familiar—the needless slaughter of valiant youth—and the movie has a few too many typical incidents; indeed, it's a bit impersonal. The director, Peter Weir, doesn't have much dramatic sense, but visually the movie is very striking. PG. **11, 57**

GHOST STORY—(1hr. 49m., '81) Alice Krige (*Kreejuh*), who vamped Ben Cross at dinner in *Chariots of Fire,* is the entrancingly full-bodied ghost who keeps scaring the daylights out of four elderly gents (Fred Astaire, John Houseman, Douglas Fairbanks Jr., Melvyn Douglas) who reside in a small Vermont town. After teasing us unconscionably, director John Irvin mounts a long and beautiful flashback in which we find out the ghastly thing the four men did fifty years earlier. The rest is conventional stuff: The ghost keeps popping out, and does everything but say "Boo!" R. **447, 451, 507, 511, 513, 530, 549, 573, 609, 638, 644, 668, 705, 730, 742, 753, 770, 803, 808, 811, 818, 826, 842, 860, 861, 881, 885**

HEARTBEEPS—(1hr. 30m., '81) Two robots set out to discover their world. With Andy Kaufman, Bernadette Peters, Randy Quaid and Melanie Mayron. Dir. Allan Arkush. PG. **530, 730**

HEARTLAND—(1hr. 35m., '81) Depicting life in turn-of-the-century Wyoming. With Rip Torn, Conchata Ferrell and Lilia Skala. Dir. Richard Pearce. PG. **526**

★**MAN OF IRON**—(2hrs. 20m., '81) Andrzej Wajda's stirring new film solidifies the shadowy history of Polish dissent. Shot during the Gdansk workers' strike in the summer of 1980, it's about a state-radio reporter sent from Warsaw to smear the first man to strike. As the reporter interviews the worker's friends and family, we see flashbacks of his earlier life and the life of his father, the heroic worker-turned-dissenter who was the subject of Wajda's last film, *Man of Marble.* Using documentary footage, historical reconstruction, and fictional techniques, Wajda is trying to unite the generations and fuse the personal and the historical. The film is desperately ambitious, a little scrappy, but passionately felt. It will carry you along even if you can't get all the references. With Marian Opania, Krystyna Janda, and Jerzy Radziwilowicz. PG. **73**

MODERN PROBLEMS—(1hr. 32m., '81) The comic plight of an air traffic controller with telekinetic powers. With Chevy Chase, Patti D'Arbanville, Dabney Coleman and Mary Kay Place. Dir. Ken Shapiro. PG. **32, 36, 200, 234, 409, 417, 512, 558, 607, 629, 634, 653, 663, 727, 804, 871**

MONTENEGRO—(1hr. 37m., '81) A drearily whimsical erotic tale about a pampered American lady (Susan Anspach), going crazy from too much money and not enough sex, who leaves her stolid Swedish-businessman-husband (Erland Josephson), and finds fulfillment among the coarse Yugoslavian émigrés who live and work in sexy squalor in a Stockholm distillery. The director, Dusan Makaveyev, has been making variations on this liberation theme his entire life. Everything in the movie feels stale, arbitrary, unconvincing. **6, 32, 50, 94, 562, 568, 723, 827**

★**MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. **89**

NEIGHBORS—(1hr. 30m., '81) John Belushi is rather touching as the placid suburbanite set upon by vile new neighbors, Dan Aykroyd and Cathy Moriarty, who insult his manhood, play tricks and propitiate and seduce, until the suburbanite is roused to violence. In every other way, the movie is appalling—a nightmare of tacky sets, yellowish lighting, atrocious music (by Bill Conti) and klutzy comedy. The Thomas Berger novel was adapted by Larry Gelbart, but perhaps only Harold Pinter could have done justice to its coolly sinister bad vibes. Dir. John Avildsen. R. **38, 93, 451, 534, 606, 655, 668**

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite*, arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. **16, 24, 41, 61, 83, 94, 100, 102, 109, 113, 202, 207, 210, 211, 212, 234, 302, 307, 405, 413, 414, 418, 429, 439, 512, 523, 528, 533, 568, 571, 601, 621, 623, 636, 648, 662, 700, 704, 708, 716, 717, 718, 732, 744, 750, 774, 778, 779, 781, 791, 793, 804, 807, 819, 821, 846, 857, 862, 864, 873**

ONLY WHEN I LAUGH—(2hrs., '81) Marsha Mason tries her hand at a big serious role—an alcoholic actress who returns from a dry-out clinic to her New York apartment and tries to live with her teenage daughter (Kristy McNichol). Mason, the most reassuring of stars, plays the actress as a nice woman who suffers an occasional spasm of selfishness and ill temper. She may *be* an actress, but she can't really *play* one—at least not an interesting one. With braying James Coco as the self-pitying homosexual failed-actor Jimmy, and Joan Hackett as the pathetic, silver-lamé narcissist Toby who "majored in beautiful" at Michigan. A little bit of each of them goes a long way. Directed by Glenn Jordan. R. **233, 436, 438, 447, 504, 507, 513, 516, 518, 532, 535, 542, 547, 549, 554, 567, 613, 637, 658, 666, 668, 705, 711, 753, 810, 817, 848, 863, 877, 878**

★**OVER THE EDGE**—(1hr. 35m., '79) A fascinating mix of teen-exploitation movie and sociological tract written by Tim Hunter and Charlie Haas and directed by Jonathan Kaplan. Set in "New Granada," a half-finished condo-development plunked down in the middle of nowhere, the movie is about white middle-class kids who have their parents' love, their own rooms, stereos, and color TV's, but are going crazy from boredom, isolation, and institutionalized rootlessness. The kids are privileged nihilists, stoned or smashed much of the time; they're utterly contemptuous of the "town," which they know is a real-estate-developer's scam, and of their parents, who fled Chicago or Detroit or Denver to settle there. Casually, without shame or fear, they begin to vandalize the school and houses. The climax, in which the kids attack all the hated authority figures at once, is morally ambiguous, to say the least. With Michael Kramer as the "good" boy who has to become "bad" in order to be a man; teen-idol Matt Dillon as the insolent, doomed youth who takes Kramer under his wing. PG. **62**

★**PENNIES FROM HEAVEN**—(1hr. 52m., '81) A brilliant, ambitious Depression-era musical with a death's-head grin. Dennis Potter, the British television playwright, has recast the material, originally written for the BBC, in American terms, and it's become colder, harsher, crueler. Steve Martin is the traveling sheet-music salesman, in the Chicago of 1934, who leaves his frigid wife, Jessica Harper, and seduces the virgin schoolteacher, Bernadette Peters. As the characters open their mouths to sing, out come the voices of the popular singers of the period (Connie Boswell, Bing Crosby, et al). The numbers, produced in a variety of exuberant Hollywood musical styles, represent their dreams—what they can't express in real life—and when they end, the story continues on its squalid way. In Gordon Willis's color cinematography, the colors are basic neon—red, green, blue against black—deepened into the richer hues of an Edward Hopper painting. Herbert Ross's direction is often leaden, but you can't overlook a movie with sequences of marvelous dancing by Vernal Bagneris and Christopher Walken (doing a muscular strip). R. **45, 547, 549, 639**

★**PIXOTE**—(2hrs. 7m., '81) In Portuguese, Eng. subtitles. A brilliant achievement from the Brazilian director Hector Babenco. Pixote (Fernando Ramos da Silva) is a little boy, perhaps 10, with a preternaturally aged face, a wanderer in the slums of Sao Paolo who is swept by the police into a brutal youth-detention center, where he witnesses rapes, beatings, and fraud—on the part of the guards as well as the kids—and he loses all the moral feelings and restraints that we still pray will accompany a boy into adulthood. Escaping to freedom, Pixote and his friends live by snatching purses and eventually by linking up with a prostitute for whom they become pimps and children. Pixote is not evil, but he cannot connect acts to consequences. He kills two men by accident, and retires into the bedroom to watch television with the prostitute. The film has a naturalistic, almost documentary surface, but there's nothing random or unformed about the flashes of humor, warmth, and anguish. Babenco is an artist fully in control of his terryifying subject. **90**

★**PRINCE OF THE CITY**—(2hrs. 47m., '81) The culminating work of Sidney Lumet's career. It's the early 1970s, and Danny Ciello (Treat Williams), a member of New York's narcotics squad, agrees to offer evidence about the corruption in his unit. Wired for sound, he ventures among crooked cops, lawyers, and bailbondsmen, taunting them recklessly with their fears that he might be setting them up. Later, the prosecutors he's working for force him to rat against his buddies, and he flails about in misery. Part of the reason he's so tormented is that he's far from clean himself. As Danny, Treat Williams gives a hyped-up, intensely physical performance, playing tricks with his voice and body. He can be actorish and even a bit hysterical, but he has quietly moving moments too. With the exception of Bob Balaban, miscast as a ruthless fed, the rest of the cast is superlative, and Lumet's direction, though crude and repetitive, produces one emotional high after another. Written by Lumet and Jay Presson Allen, from the book by Robert Daley. R. **16, 235, 502, 550, 654**

RAGTIME—(2hrs. 36m., '81) Milos Forman's clunky version of the irresistible E.L. Doctorow novel. Forman and his screenwriter, Michael Weller, have dropped out most of the historical personages (including Doctorow's two most vibrant re-creations, Emma Goldman and J.P. Morgan), and in place of Doctorow's swift interweaving of scenes, they've constructed the movie in large unwieldy chunks. In the large cast, Mandy Patinkin, as Tateh, the Russian Jewish silhouette artist who becomes a movie producer, is outstanding, and Elizabeth McGovern, as the ex-chorus girl Evelyn Nesbit, is a charming dumb bunny. As the members of Doctorow's archtypal Wasp family Forman must have cast the three slowest-talking actors in Hollywood—James Olson, Mary Steenburgen, and Brad Dourif. Their scenes together are a purgatory for the restless. Howard E. Rollins who plays Coalhouse Walker Jr., the black ragtime pianist who drifts into violent revolt, is attractive and dynamic, but he's an upright, exemplary figure in the Sidney Poitier style of fifteen years ago. James Cagney brings some juice to his lines as the police commissioner who confronts Coalhouse, but by then the movie is beyond salvation. PG. **23, 33, 60, 104, 114, 206, 215, 226, 413, 421, 449, 531, 546, 568, 607, 616, 663, 664, 667, 701, 704, 712, 721, 749, 775, 782, 807, 812, 841, 849, 862, 875**

★**RAIDERS OF THE LOST ARK**—(1hr. 55m., '81) Steven Spielberg has made a pure-fun extravangaza that is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archeologist/adventurer hero, Indiana Jones; Karen Allen his bantering, spunky ex-girlfriend, a scientists's daughter with a sharp tongue and a taste for adventure. Spielberg makes things jump—the thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religioso stuff at the end, which feels out of place and cynical in a movie without a trace of religious feeling anywhere. From an idea by George Lucas (who produced); screenplay by Lawrence Kasdan. PG. **35, 51, 416, 501, 503, 511, 516, 534, 549, 573, 609, 637, 638, 639, 644, 653, 658, 720, 800, 858, 885**

★**REDS**—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion—the life of Greenwich Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the cocky journalist-adventurer from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World*, and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her dentist husband and joined with Reed, becoming a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together: there they are making love, storming out of rooms, and then walking across frozen tundras to be together again. Meanwhile history is swirling all around them. Beatty combines commercial Hollywood romance (with a decidedly modern, feminist edge) and an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maureen Stapleton as Emma Goldman, and Gene Hackman as a labor-magazine editor, backed up by documentary testimony from real-life survivors of the period. Dir. Beatty; written by Beatty and British playwright Trevor Griffiths. PG. **21, 31, 60, 112, 206, 231, 232, 300, 408, 423, 426, 517, 519, 529, 531, 539, 568, 603, 628, 651, 664, 706, 714, 719, 722, 732, 754, 773, 776, 789, 790, 794, 807, 829, 854, 868, 875, 879**

ROLLOVER—(1hr. 58m., '81) Preposterous story of international high-finance, Arabs, and sex. The elements are all out of a trashy novel, but the director, Alan Pakula, takes the whole thing far too seriously—he's out to make a financial-world *Apocalypse Now*. Kris Kristofferson, clean-shaven and wearing a tux, is dim as an ace banker; Jane Fonda, in her first glamour role in years, wears shiny evening gowns, a stunning, negotiating-with-the-Arabs desert dress, and her hair up high, revealing a neck stronger than Native Dancer's. With a shrewd performance by Hume Cronyn as a duplicitous banker. R. **76, 235, 436, 442, 502, 508, 535, 548, 550, 654, 711, 860**

SHARKY'S MACHINE—(2hrs. 2m., '81) Burt Reynolds moving in on Clint Eastwood's territory, and not very convincingly. He's Sharky, a tough Atlanta cop who becomes obsessed with an expensive hooker (Rachel Ward, who looks like a fleshier Jacqueline Bisset), and runs afoul of a foreign-scum underworld kingpin (Vittorio Gassman). Reynolds borrows from the *Dirty Harry* series, from kung-fu movies, from *Laura*, from *The French Connection*, from John Cassavetes, from *Kojak* and *Barney Miller* and a half-dozen other places. The different sequences of the movie don't flow together at all, but the sadistic violence certainly keeps you from falling asleep. People are run over, blasted with shotguns, harpooned, broken up with chains, and so on. With Brian Keith, Henry Silva, Bernie Casey, Charles Durning and Richard Libertini. Written by Gerald di Pego, from a novel by William Diehl. Dir. Reynolds. R. **32, 80, 93, 112, 119, 207, 224, 404, 419, 519, 541, 557, 604, 639, 650, 706, 732, 787, 852**

★**SHOOT THE MOON**—(2hrs. 3m., '82) The commonplace affections and miseries of a troubled marriage, transformed into a movie of enduring power by screenwriter Bo Goldman and director Alan Parker. Albert Finney is George Dunlap, a big-deal sportswriter, and Diane Keaton is his wife Faith; they've been married 15 years and have simply run out of gas. They part, but they're far from finished—a thousand old feelings and obligations hold them together, and their relations are a painful comedy of raw nerves, hostility, and sympathy. Standing in between them are their four daughters, pressing their needs and dissatisfactions, speaking the truth when the adults talk in evasive clichés. This is the best movie about an American family made in years—the intimacy of the scenes goes very deep. With Dana Hill as the oldest daughter, Sherry. Photographed in lush Marin County, California by Michael Seresin. R. **61**

STEVIE—(1hr. 42m., '81) Effective filmed version of Hugh Whitmore's play about Stevie Smith, the English poet who lived most of her adult life in a small suburban house with her devoted aunt. Mona Washbourne is so lovely as the aunt that you understand precisely how her volatile, neurotic niece could find a grounding for her disturbing art in commonplace things, in order, affection, small physical comforts. As Stevie, Glenda Jackson shows much greater range than she does in her commercial films, where she tends to fight the material and overdo the hardness. She's relaxed, and she recites Stevie's mordant poems beautifully, though the sight of an actress reciting in close-up is not easy to watch. Trevor Howard appears as "the man"—a somewhat awkward and pretentious narrator who talks about Stevie, recites her poems, and bickers with her in a memorable scene. Dir. Robert Enders. PG. **92**

STRANGER IS WATCHING, A—(1hr. 32m., '82) A suspense-thriller about a psychopath who holds a TV newswoman and a young girl hostage below Grand Central Station. With Rip Torn, Kate Mulgrew and James Naughton. Dir. Sean S. Cunningham. R. **37, 70, 82, 103, 114, 122, 202, 203, 210, 212, 215, 221, 223, 237, 412, 417, 426, 432, 448, 533, 545, 553, 556, 569, 574, 575, 600, 603, 621, 623, 626, 650, 702, 706, 708, 718, 752, 788, 806, 816, 822, 824, 846, 858, 875**

TAPS—(2hrs. 10m., '81) George C. Scott as the head of a military school, a man obsessed with honor; Tim Hutton as the cadet major—the chief boy—who learns Scott's lessons all too well. When the trustees of the school decide to close the place down, the boys, under Hutton's command, barricade themselves in, armed with machine-guns. Up to this point the movie seems like a fascist daydream. But then, when one of the boys is killed, the movie begins to "criticize" Scott's code of honor; no doubt the filmmakers think they've said something profound about the limits of the military mind. This schizoid movie has the solemnity of the truly demented—there isn't a joke, a hint of irony or playfulness, anywhere. Written by Darryl Ponicsan and Robert Kamen, from a novel by Devery Freeman. Dir. Harold Becker. PG. **24, 32, 54, 117, 221, 302, 409, 411, 508, 528, 537, 541, 558, 602, 617, 627, 667, 719, 729, 745, 773, 774, 782, 793, 829, 875**

★**TAXI ZUM KLO**—(1hr. 32m., '81) In German, Eng. subtitles. The title means *Taxi to the John*, and the hero, Frank Ripploh, who both directed the film and starred in it, is a Berlin schoolteacher who spends his nights cruising the bars and men's rooms of the gay nightworld. With his narrow bearded face and hooked nose, Ripploh looks like a debauched Arabian prince. Berlin is his seraglio, a paradise of endless adventure and erotic discovery. The movie is a bouyant journal of good times, a record of acts, not ideas or sentiments. **90**

TICKET TO HEAVEN—(1hr. 47m., '81) A young man from Toronto (Nick Mancuso) falls into the hands of religious cultists (based on the Moonies) and becomes a zombie. The scenes at an indoctrination farm in the California woods are frightening and funny, but the rest of the movie is limp and underdone, like a TV production. Dir. Ralph Thomas. PG. **14, 46, 92, 97, 405, 526, 828, 869**

TIME BANDITS—(1hr. 56m., '81) Structurally, this large-scale fantasy spectacle, written by Terry Gilliam and Michael Palin and directed by Gilliam (both veterans of the Monty Python troupe) resembles *The Wizard of Oz,* but dramatically and emotionally it's completely different. A group of antic dwarfs, helpers of the Supreme Being (Ralph Richardson), lead a little boy through time and space, visiting Napoleon (Ian Holm), Agamemnon (Sean Connery) and Robin Hood (John Cleese). Much of the imagery is extraordinarily imaginative, but the separate episodes are held together with library paste, and the picture never builds to anything. Some of the episodes are funny, but *Time Bandits* is a trial to sit through. PG. **442, 530**

WHOSE LIFE IS IT ANYWAY?—(1hr. 59m., '81) Mauled in an automobile accident, Ken Harrison (Richard Dreyfuss), a successful Boston sculptor, lies paralyzed from the neck down. He can't work or make love, and he wants to die, which appalls the hospital staff that has been laboring to keep him alive. Dreyfuss acts up a storm with his eyes, beard, and neck, but the performance is unpleasantly self-righteous. He seems less like a mature man facing death than a bright boy reveling in the opportunity to tell everyone off. John Badham, who directed this adaptation, by Reginald Rose and Brian Clark, of Clark's hit play, works as much movement and color into the hospital settings as he can. The movie is never dull, but the premise seems false: No one points out to the sculptor that in his situation the most courageous thing would be to live. With Christine Lahti, John Cassavetes. R. **14, 32, 58, 93, 116, 117, 202, 207, 210, 211, 224, 308, 403, 413, 418, 423, 449, 500, 533, 537, 541, 561, 605, 623, 629, 633, 651, 661, 663, 714, 722, 729, 733, 743, 772, 775, 789, 793, 813, 819, 867, 870**

WOMAN NEXT DOOR, THE—(1hr. 48m., '81) In French, Eng. subtitles. Bernard (Gérard Depardieu) and Mathilde (Fanny Ardant), once passionately in love, have gone their separate ways and married sweet, dull mates. But when Mathilde and her husband move next door to Bernard and his wife in suburban Grenoble, the two begin their violent, messy affair once again. François Truffaut's new movie has his customary fluency and warmth, his attentiveness to the ways in which people of a small society connect with one another. What it doesn't have is a convincing representation of all-consuming passion. What draws these two together? What forces them to quarrel all the time? Theater actress Fanny Ardant, tall and gangly with glossy black hair and a ravenous mouth, has a raw, unfocused quality that could be mistaken for intensity. At least she's in the movie—Depardieu appears to be somewhere else. With Véronique Silver and Henri Garcin. R. **56**

ZOOT SUIT—(1hr. 43m., '81) Based on the play by Luis Valdez about the "zoot suit" riots following the murder of a Chicano boy in California, 1942. With Edward James Olmos and Daniel Valdez. Dir. Luis Valdez. R. **22, 32, 71, 83, 97, 100, 119, 207, 237, 419, 429, 527, 541, 568, 643, 708, 714, 728, 806**

Revivals

AFRICAN QUEEN, THE—(1hr. 48m., '52) The top-notch story of a fantastic romantic adventure set in the Congo during W.W.I. Brilliantly written, directed, and acted, starring Humphrey Bogart and Katharine Hepburn. Dir. John Huston. **91**

ALL ABOUT EVE—(2hrs. 13m., '50) Bette Davis has said that if she's remembered for only one movie she hopes it will be this one. It's a superb drama, witty and satiric, of the Broadway theater and its people. Joseph Mankiewicz won Oscars both for writing and directing it; George Sanders won one as best supporting actor. **7**

AMARCORD—(2hrs. 7m., '74) In Italian, Eng. subtitles. Fellini's best movie in recent years is an autobiographical piece about life in a small Italian city—Fellini's hometown—during the Fascist period. The anecdotes are delicately comic and sad, and the picture is split between regret and nostalgia. **13**

BEAUTY AND THE BEAST—(1hr. 30m., '47) In French, Eng. subtitles. Jean Cocteau's version of the famous fairy tale, set in medieval France, beautifully and elegantly written, acted, and photographed. **10**

BREAKER MORANT—(1hr. 42m., '79) During the Boer War in 1901, an Australian unit working for the British is fighting the bearded Boer irregulars (white Dutch settlers trying to break away from British rule). When Lieutenant Harry "Breaker" Morant (Edward Woodward) executes some Boer prisoners, the British put Morant and his fellow officers on trial. The men are clearly victims—scapegoats for hypocritical higher-ups who have informally ordered them not to take prisoners alive. The film may strike some viewers as morally questionable or dishonest, but it's a beautiful production—the fighting sequences are fierce, the acting virile and commanding. With Jack Thompson as the defense attorney. Directed by the Australian Bruce Beresford *(The Getting of Wisdom).* **786**

CHINATOWN—(2hrs. 1m., '74) A superbly crafted, Oscar-winning detective story in the style of forties Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything from political corruption to incest while maintaining convincing period atmosphere. Jack Nicholson plays a salacious divorce detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. **7**

CINDERELLA—(1hr. 15m., '50) Walt Disney's classic animated version of the popular fairy tale. **44**

DEER HUNTER, THE—(3hrs. 3m., '78) A vivid, large-scale saga of small-town working-class friends who are subjected to the dislocating weirdness and uncontrollable savagery of the Vietnam war. Ambitious and worth seeing, but often muddled. With Robert De Niro, Christopher Walken, John Savage, John Cazale and Meryl Streep. Dir. Michael Cimino. **39**

DESPAIR—(1hr. 59m., '79) Vladimir Nabokov's brilliant early (1934) comedy about a man who commits the perfect crime has been turned into a conventionally mannered and convoluted European art film, adapted by Tom Stoppard and directed by Rainer Werner Fassbinder. Starring Dirk Bogarde, who gives the same anguished, self-mocking performance he's been giving for fifteen years. **4**

GODFATHER, THE—(2hrs. 58m., '72) The greatest American movie since *Citizen Kane*—passionate, vivid, funny, and, at times, very moving. Francis Ford Coppola turned Mario Puzo's novel about the generations of a Mafia family into an epic about the corruption of America, with organized crime as a metaphor for big business. With Marlon Brando, Al Pacino, James Caan and Diane Keaton. **7**

I'M NO ANGEL—(1hr. 27m., '33) The lions she tames in her circus act in this picture are no match for Mae West, that magnificent predatory animal. She also sings some dirty blues, steamrolls her way into New York society, and parades up and down a burlesque runway murmuring "Penny for your thoughts." No one else in the movie has a Chinaman's chance. Dir. Wesley Ruggles. **4**

LAST WALTZ, THE—(1hr. 55m., '78) The 1976 farewell concert of the Band, stunningly filmed and effectively recorded, counterpointed offstage by the Band's reminiscences about the excitement and tedium of life on the road. Electricity-charged performances by the group and a formidable array of guest stars, including Bob Dylan, Joni Mitchell, Neil Diamond, Muddy Waters, Eric Clapton and Ringo Starr. Dir. Martin Scorsese. **48**

MALTESE FALCON (1941), THE—(1hr. 30m.) John Huston's first film, the private-eye movie that began a whole trend and that almost everybody, it seems, knows and loves. Humphrey Bogart, Mary Astor, Peter Lorre, and Sydney Greenstreet are all glorious. **7**

MEAN STREETS—(1hr. 50m., '73) Martin Scorsese's love-and-hate letter to the Little Italy he grew up in, with its confused young punks, coyly sordid mafiosi, and struggles of love and friendship. Robert De Niro's performance is its main strength. With Harvey Keitel, David Proval and Amy Robinson. **4**

MISTER ROBERTS—(2hrs. 3m., '55) The young Jack Lemmon is brilliantly funny as the cowardly Ensign Pulver in John Ford's moving comedy, based on the Thomas Heggen novel, about a dreary martinet (James Cagney), the captain of a World War II supply ship, and the officer (Henry Fonda) who resists his tyranny. With William Powell and Betsy Palmer. **39**

MY BRILLIANT CAREER—(1hr. 41m., '80) In 1890s Australia, a proud, strong-willed girl (Judy Davis) rejects conventional female roles and struggles to become a writer. This first feature by Gill Armstrong (a woman) is a little too pat, and much of it is stiffly staged, but it's worth seeing for the performance of Davis, a freckled fire-breather, and for the immense, silent landscapes. **236**

1900—(4hrs. 5m., '77) A visually magnificent, politically muddled chronicle of the peasant-landowner struggle from 1900 to 1945 as it transpires on the estate of the aristocratic Berlinghiere family. Robert De Niro and Gerard Dépardieu are fine, but Donald Sutherland, as a dedicated Fascist, is embarrassing. Dir. Bernardo Bertolucci. **47**

ORPHEUS—(1hr. 34m., '50) In French, Eng. Subtitles. Jean Cocteau's absorbing, cinematically fascinating retelling of the Orpheus myth in modern Paris. With Jean Marais and Maria Casares. **10**

PÉPÉ LE MOKO—(1hr. 15m., '37) In French, Eng. subtitles. Julien Duvivier's romantic film, with Jean Gabin as a criminal who is safe as long as he stays in the Casbah of Algiers and Mireille Balin as the beautiful Parisian who tempts him to a dangerous freedom. Highly atmospheric, and highly recommended. **10**

RASHOMON—(1hr. 30m., '51) In Japanese, Eng. subtitles. A pinnacle of Japanese filmmaking and the first film to bring awareness of that country's cinema to America, about a violent crime as seen through the eyes of various witnesses. With Toshiro Mifune and Bachiko Kyo. Dir. Akira Kurosawa. **657**

RIVER OF NO RETURN—(1hr. 31m., '54) An Otto Preminger CinemaScope Technicolor melodrama. A saloon singer (Marilyn Monroe), a pioneer wheat farmer (Robert Mitchum), and the latter's young son ride the rapids, fight bandits and Indians, and nearly drown. The best part is the Rocky Mountain scenery. **10**

RULES OF THE GAME—(1hr. 45m., '38) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of pre-war France. **10**

SHE DONE HIM WRONG—(1hr. 16m., '33) Mae West sashays around the Bowery of the Nineties, sings "I Wonder Where My Easy Rider's Gone," and invites a very young and gorgeous Cary Grant to come up and see her sometime in this adaptation of her own play, *Diamond Lil.* West had only one screen style—overwhelming—and that's fine with us. Dir. Lowell Sherman. **4**

SINGIN' IN THE RAIN—(1hr. 43m., '52) The classic satire of Hollywood in the early sound period and one of the best movie musicals ever made. With a score of sweet old songs ("You Are My Lucky Star") and snappy new ones ("Make 'em Laugh"). Gene Kelly, Debbie Reynolds and Donald O'Connor crackle with wholesome energy and the Comden-Green script with good lines. Dir. Gene Kelly and Stanley Donen. **7**

STORY OF ADELE H, THE—(1hr. 35m., '75) In French, Eng. subtitles. François Truffaut's classic recounting of the obsessive love of Victor Hugo's daughter Adèle for a worthless English lieutenant. Though clearly mad, Adèle is played by Isabelle Adjani in grand tragic style—she's very moving. **91**

SUNSET BOULEVARD—(1hr. 50m., '50) Gloria Swanson gave her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden as a kept man, Erich von Stroheim and Nancy Olden. Dir. Billy Wilder. **13**

TAXI DRIVER—(1hr. 54m., '76) A maladjusted loner, driving a New York taxicab through the night, turns into an assassin. Written by Paul Schrader and directed by Martin Scorsese, *Taxi Driver* is probably the most convincing nightmare vision of New York ever put on film. Harvey Keitel is brilliant as a pimp, and Jodie Foster holds her own as a baby hooker. **39**

THAT OBSCURE OBJECT OF DESIRE—(1hr. 40m., '77) In French; Eng. titles. A funny, charming, playfully mysterious comedy that comments on the precarious state of the world. A bourgeois gentlemen in Spain pursues an elusive, tantalizing woman (played by two actresses interchangeably—you have to see the picture to get the joke). With Fernando Rey, Carole Bouquet, and Angela Molina. Dir. Luis Buñuel. **4**

THRONE OF BLOOD—(1hr. 45m., '57) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—*Macbeth* set in sixteenth-century Japan. Starring Toshiro Mifune and Isuzu Yamada. Dir. Akira Kurosawa. **97**

WOMEN IN LOVE—(2hrs. 12m., '70) Ken Russell's version of D.H. Lawrence's greatest novel is superheated and a little absurd, but it's a relatively sane piece of work compared with what he's done since. It will drive you back to Lawrence to find out what all the anger and craziness are about. With Alan Bates, Oliver Reed and Glenda Jackson. **13, 47**

YOJIMBO—(1hr. 50m., '62) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in the 1860s and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. **97**

YOUNG AND INNOCENT—(1hr. 20m., '37) A charming Hitchcock film about a chase for a killer. Lots of local English color and character comedy, and, in the thrilling final scene, where the murderer is cornered in a large hotel, one of the most dramatic camera movements in film history. **10**

THEATER

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

CHGT **Chargit. Telephone** charge to major credit cards.

New York City:	(212) 944-9300
New Jersey:	(201) 332-6360
Long Island:	(516) 354-2727
Westchester:	(914) 423-2030
Connecticut:	(203) 622-1970

Many B'way theaters without Chargit also accept ticket orders on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for B'way and Off B'way shows, at Times Square Ticket Center, B'way at 47th St. (354-5800) & Lower Manhattan Theatre Center, 100 William St. (344-3340).

Broadway

Previews and Openings

Monday, January 25

THE CURSE OF AN ACHING HEART—Faye Dunaway stars in William (*Hogan's Goat*) Alfred's play about a Brooklyn woman, looking back from the 20s through the 40s, who comes to decide that her life has a daily glory; directed by Gerald Gutierrez; with Audrey Neenan, Francine Beers, Colin Stinton, and Beverly May. Opens 1/25. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$26; Fri. & Sat. at 8, $23-$28.50; Wed. at 2, $16-$22. **Little Theater,** 240 W. 44th (221-6425). 2 hrs. All major credit cards.

SPECIAL OCCASIONS—Suzanne Pleshette and Richard Mulligan in a two-character play, by Bernard (*Same Time, Next Year*) Slade, about two people during the ten years after their divorce who find they can't get along without each other; directed by Gene Saks. Previews now prior to a 2/7 opening. Mon.-Thurs. at 8, Sat. at 2, $21.50-$27.50; Fri. & Sat. at 8, $24-$30; Wed. at 2, $19-$25. **Music Box,** 239 W. 45th (246-4636). 2 hrs., 10 min. Major credit cards.

THE WORLD OF SHOLOM ALEICHEM—Jack Gilford stars in a revival of three one-act plays, originally staged in 1953, adapted from Aleichem and I.L. Peretz stories set in Eastern Europe at the turn of the century; directed by Milton Moss. Previews now prior to a 2/4 opening. Previews: all seats $15. After opening: Wed. & Thurs. at 8, Sun. at 7:30, $20; Fri. & Sat. at 8, $25; Sat. at 2, Sun. at 3, $20; Wed. at 2, $17.50. **Rialto,** Broadway & 43rd (354-5247). 2 hrs., 10 min. All major credit cards.

Wednesday, January 27

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown rock musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed. & Thurs. at 8, Sun. at 5:30, Wed., Sat., & Sun. at 2, $18-$25; Fri. & Sat. at 8, $19-$26.50. **Royale,** 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

Thursday, January 28

MACBETH—Nicol Williamson directs and stars in the Shakespeare tragedy with Andrea Weber. Opens 1/28; plays thru 4/4. Before opening all prices except Sat. p.m. $18; Sat. p.m. $21. After opening all exc. Sat. p.m. $21; Sat. p.m. $24. **Circle in the Square,** 1633 Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

OTHELLO—James Earl Jones and Christopher Plummer star in the Shakespeare tragedy; directed by Peter Coe; with Diane Wiest and Aideen O'Kelly. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $13.50-$27.50; Fri. & Sat. at 8, $15-$30. Previews start 1/28 prior to a 2/3 opening **Winter Garden,** 51st & Bdway (245-4878). 2 hrs., 45 min. All major credit cards.

Now Playing

AIN'T MISBEHAVIN'—The delicious songs by Fats Waller and friends, suggestively lighted by Pat Collins, continue their joyous renaissance under Richard Maltby's canny and easeful staging, with Arthur Faria's fetching mini-choreography. The cast of five works together as nimbly and wickedly as five fingers in a sleight of hand. Mon.-Wed. at 8, Sat. at 2, Sun. at 3, $20-30; Fri. & Sat. at 8, $22.50-$35 Wed. at 3, $17.50-$27.50. **Belasco,** 111 W. 44th (354-4490). 2 hrs., 15 min. All major credit cards. ● ●

AMADEUS—John Wood, Peter Firth, and Amy Irving in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $21-$32.50; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, Sat. at 2, $20-$32; Wed. at 2, $18-$27; Sat. at 8, $24-$35. Uris, 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

BARNUM—Mike Burstyn stars as Phineas T. Barnum in a musical with book by Mark Bramble, music by Cy Coleman, lyrics by Michael Stewart. Director-choreographer is Joe Layton. The work moves along smoothly with charm, brilliance, and circusy surprises. Tues.-Thurs. at 8, $16-$29; Fri. $19-$32; Sat. at 8, $22-$35; Sat. at 2, Sun. at 3, $15-$28; Wed. at 2, $12-$24. **St. James,** 246 W. 44th (398-0280). 2 hrs., 15 min. All major credit cards. ● ●

THE BEST LITTLE WHOREHOUSE IN TEXAS—About the rise and fall of Texas's most famous bordello. A rousing fun-filled musical by Larry L. King, Peter Masterson, and Carol Hall, in which every variation on the brothel theme has been worked into the ground. With Anita Morris as the proprietress. Mon.-Thurs. at 8, Sat. at 2, $19-$25; Fri. at 8, $20-$27; Sat. at 8, $22-$29; Wed. at 2, $16.50-$21. **46th St. Theater,** 226 W. 46th (246-0246). 2 hrs., 40 mins. All major credit cards. ● ●

CHILDREN OF A LESSER GOD—Phyllis Frelich and Peter Evans star in Mark Medoff's touching play about a romance between a deaf woman and her non-handicapped lover. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $17-$27.50. Fri. & Sat. at 8, $19.50-$30. Wed. at 2, $15-$22.50. **Longacre,** 220 W. 48th (246-5639). 2 hrs., 40 mins. All major credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$40; Wed. at 2, $20-$30, Sat. at 2, $22.50-$32.50. No perf. 2/1. From 2/2, Tues.-Sat. at 8; Wed. & Sat. at 2; Sun. at 3 ($22.50-$32.50). **Shubert,** 225 W. 44th (246-5990). 2 hrs., 15 mins. All major credit cards. ● ●

CRIMES OF THE HEART—Revival of Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, Lizbeth Mackay, and Peter MacNicol; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather, irreverently prankish and funny. The acting is enchanting throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $18.50-$25; Sat. at 8, $20-$27.50; Wed. at 2, $15-$20. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 15 min. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, $20-$30; Fri. and Sat. at 8, $22.50-$35; Sat. at 2, Sun. at 3, $17.50-$30; Wed. at 2, $15-$27.50. **Ambassador,** 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ● ●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Ernest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Tues.-Fri. at 8, Sun. at 3, $11-$17; Sat. at 8, $12.50-$18.50; Wed. & Sat. at 2, $10-$16. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented unknowns (who won't stay unknown for long). Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (265-4311). 2 hrs., 10 min. All major credit cards.

THE DRESSER—Tom Courtenay, Paul Rogers, and Rachel Gurney in a play by Ronald Harwood (who was at one time a dresser for Donald Wolfit), set in an actor's dressing room and focusing on an old Shakespearean actor and his resourceful, gossipy dresser. Directed by Michael Elliott. Clever and articulate. Harwood is entertaining with both authentic and invented anecdotes. The play is eminently worth attending. The acting, directing, and the visual, aural, and lighting effects could not be improved upon. Mon.-Thurs. at 8, Sat. at 2, $18.50-$25; Fri. & Sat. at 8, $20-$27.50; Wed. at 2, $16-$22.50. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 20 min. All major credit cards.

EVITA—Derin Altay is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With James Stein and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $17.50-$35; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14-$25; Sat. at 2, $17.50-$30. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

FIFTH OF JULY—Joseph Bottoms and Laraine Newman star in Lanford Wilson's latest saga about the Talley family. With Kathy Bates, Tom McBride, Jonathan Hogan, and Amy Wright complete the cast. Wilson has a warmly persuasive way with both witty dialogue and riotous monotone. Directed by Marshall Mason. The good news is that the play can still delight even at a third viewing. Tues.-Sun. at 8, Sat. at 2, $17-$25; Fri. & Sat. at 8, $19.50-$27.50; Wed. at 2, Sun. at 3, $14.50-$22.50. **New Apollo,** 234 W. 43rd (921-8558). 2 hrs., 30 min. Major credit cards. ●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $23-$40; Wed. at 2, $15-$30. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

LENA HORNE—*The Lady and Her Music,* directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3, $20.50-$30; Fri. & Sat. at 8, $23.50-$35; thru 4/3. **Nederlander Theater,** 208 W. 41st (921-8000). 2 hrs., 30 min. All major credit cards.

LITTLE ME—James Coco, Victor Garber, Mary Gordon Murray in a revised version of the musical by Neil Simon, Cy Coleman, and Carolyn Leigh (based on the Patrick Dennis novel). Play revolves around the life and times of Belle Poitrine; directed by Robert Drivas. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $23-$35; Wed. at 2, $16-$27.50. **Eugene O'Neill,** 239 W. 49th St. (246-0220). 2 hrs., 30 min. All major credit cards.

MASS APPEAL—Milo O'Shea and Michael O'Keefe co-star in Bill C. Davis's small, canny, marvelously compact play about a bibulous compromising priest who, despite his vows, enjoys worldly pleasures—

good wines, a shiny Mercedes—and his confrontations with an impassioned, troubled young seminarian who holds conflicting ideas; directed shrewdly, and with eloquent terseness by Geraldine Fitzgerald. Tues.-Sat. at 8, $20-$27.50; Wed., Sat. at 2, Sun., at 3, $17.50-$25. **Booth,** 222 W. 45th (246-5969). 2 hrs., 15 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 9:30, $18-$32. **Edison,** 240 W. 47th (757-7164). 2 hrs., 15 min. All major credit cards. ● ●

THE PIRATES OF PENZANCE—Treat Williams, George S. Irving, Kaye Ballard, Patrick Cassidy, and Maureen McGovern in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Terri Klausner, Hinton Battle, Gregg Burge, Mercedes Ellington, Priscilla Baskerville. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards.

SUGAR BABIES—Mickey Rooney and Ann Miller costar in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. **Mark Hellinger,** 237 W. 51st (757-7064). 2 hrs., 30 mins. All major credit cards. ● ●

THE WEST SIDE WALTZ—Katharine Hepburn stars with Dorothy Loudon in a new play by Ernest Thompson which takes place in a once luxurious Upper West Side apartment-hotel now populated by a host of eccentrics; directed by Noel Willman. With David Margulies, Regina Baff, and Don Howard. Mon.-Sat. at 8, $20-$30; Wed. at 2, $14-$23.50; Sat. at 2, $17.50-$27.50. **Ethel Barrymore Theater,** 243 W. 47th (246-0390). 2 hrs. All major credit cards.

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards.

Off Broadway

BESIDE THE SEASIDE—Stephen Temperley's play set in England in the summer of 1924; directed by Vivian Matalon; with Charlotte Moore, Leslie O'-Harry, Harry Groener, and Kathryn Sparer. **Hudson Guild,** 441 W. 26th (760-9839).

THE BRIXTON RECOVERY—Jack Gilhooley's new play about a journeyman prizefighter who falls in love with a West Jamaican barmaid. With William Russ and Hazel Medina. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $10. **South St. Theater,** 424 W. 42nd (279-4200).

THE CARETAKER—Revival of Harold Pinter's play, starring F. Murray Abraham, staged by Anthony Page, with Anthony Heald, and Daniel Gerroll. Tues.-Sat. at 8; Wed., Sat., & Sun. at 2 $14.50-$16.50. **Stage One,** Roundabout, 333 W. 23rd (242-7800).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $15.50-$19.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

COTTON PATCH GOSPEL—Musical with songs by the late Harry Chapin, co-authored by Tom Key and Russell Treyz. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $9.95-$16.95. **Lambs Theater,** 130 W. 44th (997-1780).

DOUBLE BILL—Strindberg's *The Stronger* and Eugene O'Neill's *Hughie.* Wed.-Sat. at 8, Sat. & Sun. at 3; $8-$10. **Harold Clurman Theater,** 412 W. 42nd (279-4200).

ENTERTAINING MR. SLOANE—Revival of Joe Orton's first full-length play, starring Barbara Bryne, Brad Davis, Jerome Dempsey, and Gwyllum Evans. Bang-up direction by John Tillinger. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7:30; $14.95-$16.95; thru 1/31. **Cherry Lane,** 38 Commerce St. (989-2020).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $11-$14. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

FRANCIS—A musical based on the life of St. Francis of Assisi by Joseph Leonardo, Stephen Janowski, and Kenny Morris; directed by Frank Martin. Tues., Wed. & Fri., Sat. at 8, Wed. at 2:30, Sat. at 2, Sun. at 2 & 5; $15, $18. **St. Peter's Church,** Citicorp, 54th & Lexington (751-4140).

THE HOUSE ACROSS THE STREET—Darrah Cloud's play about a suburban family living across the street from a mass murderer; directed by Bruce Levitt. Wed.-Sun. at 7:30; Sat. & Sun. at 2:30; $8; thru 2/14. **Ensemble,** 549 W. 52nd (247-4982).

INVITATION TO A MARCH—Revival of the Arthur Laurents comedy about lovers who defy convention; directed by Hillary Wyler. Thurs.-Sat. at 8, Sun. at 3; $6; thru 1/31. **Wonderhorse,** 83 E. 4th St. (533-5888).

KEYBOARD—Cleavon Little stars in Matt Robinson's play about an aging entertainer's struggles to keep up his dreams at the expense of his wife and son; directed by Shauneille Perry; with Giancarlo Esposito. Thurs.-Sun. at 7:30; Sun. at 3; thru 1/30. **New Federal Theater,** 466 Grand St. (598-0400).

KEY EXCHANGE—Priscilla Lopez, Mark Blum, and Ben Masters star in Kevin Wade's play about modern romance and urban manners; directed by Barnet Kellman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $11-$16. **Orpheum,** 126 Second Ave. (260-8480).

MARCH OF THE FALSETTOS—William Finn's attractive mini-musical with new adventures of Marvin, the hero of *In Trousers.* Michael Rupert plays the title role, and there is extremely clever staging by director James Lapine. Tues.-Fri. at 8:30, Sat. at 7 & 10, Sun. at 3 & 7; $16-$18; thru 1/31. **Westside Arts,** 407 W. 43 (541-8394).

MISS JULIE—Strindberg's play, directed by Gene Feist, starring Giulia Pagano, Stephen Schnetzer, Geoff Pierson, and featuring Dillon Evans, John Michalsky, Janet Zarish, Elizabeth Owens, and Priscilla Smith. On a double bill with *Playing With Fire.* Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50. **Roundabout Theater Stage Two,** 307 W. 26th (242-7800).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Carol Woods, Peggy Alston, and Frozine Jo Thomas, with music onstage by the New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions, and the whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

SECRET LIVES OF THE SEXISTS—A farce of modern life, starred in, written, and directed by Charles Ludlam. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $6-$10. **Ridiculous Theatrical Co.,** One Sheridan Square (691-7221).

TOMFOOLERY—A musical intravanganza (which is the opposite of an extravaganza) with music and lyrics by Tom Lehrer, directed by Gary Pearle and Mary Kyte, adapted by Cameron Mackintosh and Robin Ray, starring Donald Corren, MacIntyre Dixon, Joy Franz, and Jonathan Hadary. It ran a year in London's West End. $14.95-$18.95. **Top of the Gate,** Bleecker St. & Thompson (473-7270).

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Women and Children First,* all by and with Harvey Fierstein and starring Joel Crothers. Wed.-Mon. at 7:30; $15-$17.50. A very amusing as well as moving trio of plays about the homosexual world. **Actors Playhouse,** 100 7th Ave So. (691-6226).

TWELVE DREAMS—James Lapine's play, inspired by an obscure case history of Carl Jung's about a 10-year-old girl who has had a series of dreams and the search to interpret their meaning. Balefully mesmerizing fascination here, also extraordinary cleverness. With Stefan Schnabel and Carole Shelley. Tues.-Thurs. & Sun. at 8, Sat. at 3, $6; Fri. & Sat. at 8, Sun. at 3, $7. **Public Theater,** Martinson Hall, 425 Lafayette St. (598-7150).

Theater Companies

CIRCLE REPERTORY—*Confluence,* three one-act plays by John Bishop, Beth Henley, and Lanford Wilson; directed by Rodney Marriott. Stuart White and June Stein. Thru 2/27. **Circle Rep,** 99 Seventh Ave. So. (924-7100).

CSC REPERTORY—Karen Sunde and Robert Stattel in Chekhov's *Cherry Orchard,* directed by Christopher Martin. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7 $10-$12; thru 2/14; appearing in repertory with Ibsen's *Peer Gynt,* I & II. **CSC,** 136 E. 13th St. (677-4210).

EQUITY LIBRARY—*Street Scene,* revival of Elmer Rice's dramatic musical, based on his play of the same name, with music by Kurt Weill and lyrics by Langston Hughes; directed by Robert Brink. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 1/31. **Theater,** 310 Riverside Drive (663-2028).

LA MAMA ETC.—Ping Chong's *The Articulated Man,* with music by Meredith Monk, a Fiji Company production in multi-media narrative. $8; thru 2/14. **La Mama,** 74a E. 4th (475-7710).

LATIN AMERICAN THEATER ENSEMBLE—Rene Ariza's *La Vuelta a la Manzana;* directed by Mario Pena. Fri. & Sat. at 8, Sun. at 6; 1/30-2/27 (in Spanish). **Intar 2,** 508 W. 53rd (362-9747).

MANHATTAN PUNCH LINE—Gil Schwartz's *Ferocious Kisses,* directed by Josh Mostel, about love and murder in the show business world. With Brian Rose, Harry Goz, John Monteith, Terry Layman, and Baxter Harris. Thurs.-Sat. at 8, Sun. at 3; $6; 1/29-2/28. **MPL,** 260 W. 41st (921-1455).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectural interest, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $9-$14. Thru 2/14. **Theater Four,** 424 W. 55th (246-8545).

N.Y. THEATER STUDIO—Snoo Wilson's *The Soul of the White Ant,* set in South Africa, about apartheid; directed by Richard Romagnoli. Mon. & Wed.-Sun. at 8; thru 2/14; $6. **AMDA Studio,** 2109 Bdway (496-7833).

OPEN SPACE THEATER—Henrik Ibsen's last play, *When We Dead Awaken,* starring Kim Hunter and Anne Twomey, with Tom Klunis, Nicholas Wyman, and Ken Costigan; directed by Stephen Zuckerman. Thurs.-Sat. at 8, Sun. at 3; $6. **Theater,** 133 Second Ave. (254-8630).

PLAYWRIGHTS HORIZONS—Two one-act comedies by Christopher Durang: *The Actor's Nightmare* and *Sister Mary Ignatius Explains It All For You;* directed by Jerry Zaks. (Call for days and prices.) **Theater,** 416 W. 42nd (279-4200).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Dona Rosita, la Soltera;* Vicente Lleo's *Le Corte de Faraon,* in Spanish, in repertory thru February; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Victoria Music Hall; Phyllis Craig's *Bargain for Murder, Gaslight* and *Murder One.* Mon.-Sat. at 8, Sun. at 3; $6. **Theater,** 301 W. 55th (997-9582).

STONEWALL REPERTORY—A company devoted to the works of gay playwrights. Loretta Lotman's *Thanksgiving,* drama dealing with the return of a lesbian daughter to her family after an absence of several years; directed by Rene Savitt. Fri. at 8, Sat. at 7, Sun. at 6:30; $5, $6; thru 2/21. **Courtyard Playhouse,** 39 Grove St. (741-0307).

13TH ST. THEATER—Israel Horovitz's *Line* and *Indian Wants the Bronx.* Gilbert & Sullivan's *Patience.* T. Gottlieb's *Brother Theodore.* Ren Draya's *The Mothers.* Shakespeare's *Taming of the Shrew. Instant Dylan,* with Jack Ramey. In Repertory. **Theater,** 30 W. 13th (675-6677).

THE TROUPE—Shakespeare's *Richard III.* Thurs.-Sat. at 8, Sun. at 3; $4; thru 2/14. Moliere's *School for Wives.* Thurs.-Sat. at 8, Sun. at 3; $4; thru 2/14. **Theater,** 335 W. 39th (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead.

ALL EXCEPT GOODBYE—James Jennings's drama concerning a father and two sons in the aftermath of the mother's death; directed by John Wolf. Sam Gray plays the father. Wed.-Sat. at 8; $4; thru 1/30. **American Theater,** 314 W. 54th (581-3044).

ANGEL CITY—Revival of Sam Shepard's surrealistic movieland satire, directed by Kevin O'Connor. Wed.-Sun. at 8; $6; thru 1/31. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

BETWEEN FRIENDS—Brooke Breslow's play, directed by Grant Stewart, explores the boundaries of friendships and marriages. Tues.-Sat. at 8; Sun. at 3 & 7; $10-$12. **Actors/Directors Lab,** 410 W. 42nd (279-4200).

BRAVO!—Comedy-drama by Edna Ferber and George S. Kaufman, directed by John Raymond. Thurs.-Sat. at 8; Sat. & Sun. at 3; $6; thru 1/31. **Apple Corps Theatre,** 601 W. 51st (664-0027).

THE BREAKERS—Herb Liebman's drama about patricide, wife-swapping, and betrayal; directed by Vincent Gugleotti; with Kevin O'Connor, Lynne Lipton, and Tom Noonan. Wed.-Sun. at 8; Sun. mat. at 3; $4; thru 1/30. **Sargent Theater,** 314 W. 54th St. (581-3044).

THE COTTON WEB—Celia Howard stars in Michael Champane's drama of women's lives, dreams, and hopes in industrial New England; directed by Ron Daley. Thurs.-Sat. at 8, Sun. at 3 & 8; $6; thru 2/8. **New Vic,** 219 Second Ave. (674-9414).

THE DINING ROOM—A. R. Gurney's play about upper middle-class family life in America; directed by David Trainer; with Lois de Banzie, Remak Ramsay, John Shea, Ann McDonough, Pippa Peartree, and W. H. Macy. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; 1/27-2/21. **Playwrights Horizons,** 416 W. 42nd (279-4200).

DOCTOR'S OFFICE DISCO?—Donald Kvares's play, directed by Ed Rubin. Thru 1/29 at 12:15 p.m. (Bring your lunch.) **Quaig Lunchtime Theater,** 108 W. 43rd (221-9088).

DOUBLE BILL—Eugene O'Neill's *The Moon of the Caribbees* and *Hughie,* directed by Rob Mulholland. 1/26-28 at 8:30; 1/29, 30 at 8; $2-$4. **Studio Theater,** 32 Washington Pl. (598-3067).

DUSTOFF—Bruce King's drama about the life of eight Vietnam-era soldiers, set in a medical evacuation unit; directed by Jan Bowes. Wed.-Sat. at 8; $4; thru 2/6. **Westside Mainstage,** 424 W. 49th (581-6470).

THE ENCHANTED—Revival of Jean Giraudoux's comedy-fantasy, directed by Janet Hayes Walker. 1/26, 27, 30 at 8; 1/30, 31 at 3; $6. **Theatre Space,** 2 E. 90th (534-5366).

EVERYMAN—The medieval morality play, directed by James Keeler, performed by the Cathedral Players. Thurs.-Sat. at 8; $4; 1/28-2/20. **Saint John the Divine,** Amsterdam Ave. at W. 110th (662-2133).

EVIL SPIRIT—Alexandre Shirvanzade's play, directed by Joseph S. King, about superstition, possession, exorcism, involving mid-Eastern star-crossed lovers. Thurs.-Sun. at 8; thru 2/14; $4. **Classic Theater,** 114 W. 14th St. (242-3900).

FASHION—A musical comedy, by Anna Cora Mowatt, devised by Curtis Canfield, directed by Rose Lynch. Fri. & Sat. at 7:30, Sun. at 4; $5. **Nameless Theater,** 125 W. 22nd (242-9768).

THE GOOD WOMAN OF SETZUAN—Bertolt Brecht's parable about goodness in a capitalist society. Tues.-Sat. at 8, Wed. at 2; $3; 2/2-6. **Pope Auditorium,** Fordham at Lincoln Center, 113 W. 60th (841-5267).

THE GOOD WOMAN OF SETZUAN—Bertolt Brecht's parable about goodness in a capitalist society. Wed.-Sat. at 8; $4; 1/28-2/20. **Westbeth Theater,** 151 Bank St. (691-2272).

HOOFERS—Virginia Seidel & Tod Miller star in a musical about a dance team resembling the Astaires, by Cliff Dowell and Eduardo Angulo. Thurs.-Sat. at 8, Sun. at 3; $4; 1/28-2/20. **Wooden O,** 335 W. 38th (736-5720).

IN THE CAGE—Based on the novella by Henry James, conceived for the stage by Rob McBrien and Wendy Wasdahl. Thurs.-Sat. at 8, Sun. at 3 & 8; $6; 1/28-2/7. **Washington Sq. Church,** 135 W. 4th (869-3981).

INVITATION TO A BEAR-BAITING—Wallace Hamilton's gay drama, directed by Ron Wentz, about men living in present-day New York City. Thurs. & Fri. at 8, Sat. at 7:30 & 10:30, Sun. at 7:30; $6-$8. **A Theater at Studio R,** 134 W. 28th (675-0006).

JANE SCREAM. . .AN OCCASIONAL DREAM—Black comedy about a British new wave singer, written and directed by Ezra Litwak, featuring Elizabeth Adams, Carl Delo and Janet Murtha. 1/28-30, 2/4-6. Thurs.-Sat. at 8; $5. **West 3rd St. Theater,** 89 W. 3rd St. (255-4630).

LADY WINDERMERE'S FAN—Oscar Wilde's play, directed by Andres Castro. Thurs.-Sat. at 8; $5; thru 3/27. **West Side Repertory Theater,** 252 W. 81st (666-3521).

LAST OF THE RED HOT LOVERS—Revival of the Neil Simon comedy. 1/28-2/6; $7, $8. **St. Bart's Playhouse,** 109 E. 50th (751-1616).

LULLABY & GOODNIGHT—Elizabeth Swados's musical stars Jossie de Guzman and Larry Marshall and is said to be about pimps and whores. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

THE METAMORPHOSIS—A new music-theater work based on the short story of Franz Kafka, conceived and directed by Martha Clarke. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 7:30; 1/27-2/14. **Cubiculo,** 414 W. 51st (582-1978).

MULATTO—Langston Hughes's tragedy about the Deep South in the 1930s, with the black population migrating to northern cities in search of work; directed by Samuel Barton. Mon.-Sun. at 8; $4; thru 2/14. **Amistad World Theater,** 754 Ninth Ave. (586-1260).

THE NITTY GRITTY—Or *Getting Hitched in Brooklyn Heights.* Raymond Banacki's comedy, directed by Michael Pritchard. Thurs. & Fri. at 8, Sat. at 10, Sun. at 9; $5, $6; thru 1/31. **Courtyard Playhouse,** 39 Grove St. (741-0307).

OFF THE WALL STRIKES BACK!—All-new political musical comedy revue. Tues., Sun. at 9, Sat. at 11:30. 4th Wall Repertory, **Truck and Warehouse,** 79 E. 4th (254-5060).

ON FIRE—Musical, conceived and directed by Nicky Silver who performs with Gayle Tufts. Wed.-Fri. & Sun. at 8, Sat. at 8 & 10:30; $10. **Nat Horne Theater,** 440 W. 42nd (279-4200).

THE ONLY GAME IN TOWN—Revival of Frank Gilroy's comedy about life in Las Vegas; directed by Sam Schacht. Wed.-Sat. at 8, Sun. at 3; $6, $7; 2/3-21. **3 Muses Theater,** Bdway & 73rd (684-1342).

PINES '79—Terry Miller's play about five men spending a summer together directed by Richard Northcutt. Thurs., Fri. & Sun. at 8, Sat. at 7 & 10; $6; thru 1/31. A Glines production. **Shandol Theatre,** 137 W. 22nd (869-3981).

THE PRICE—Revival of Arthur Miller's play, starring Joseph Buloff and Joan Copeland, directed by Dan Held; about two long-estranged brothers separated by greed and false expectations. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $8; thru 2/14. **92nd St. Y,** 92nd at Lex. (427-6000).

SHEEPSKIN, BOTTOM OF THE NINTH—Victor Cahn's play, directed by Victor Argo, characterizes the world of education and baseball; with Jack Hollander, Patricia Kalember, Lou Miranda, Emmett O'Sullivan-Moore, and Rochelle Parker. Wed. & Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; $8-$10; from 1/30. **Prism Theater,** 31 Perry St. (344-3337).

SHOP—H. Leivick's drama dealing with the lives of Jewish immigrants who worked in the garment industry's sweat shops. Sat. at 8, Sun. at 1 & 4:30; $6-$10; thru 3/14. **Folksbiene,** 123 E. 55th (755-2231).

THE SKIRMISHERS—John Bishop's story of the strange relationship between a middle-aged Civil War buff and the young couple who invade his upper West side apartment. 1/30 at 9. **N.Y. Stageworks,** 15 W. 18th St. (691-9106).

SOMETHING MORE THAN ORDINARY—A new musical by Paul Baruch and Scott Owen. Wed.-Sat. at 8, Wed. at 2; Sat. & Sun. at 3; $6; thru 1/30. **Actors Outlet,** 120 W. 28th (869-3530).

STRICTLY IMPROV—Musical-comedy revue made entirely from audience suggestions. Thurs. & Fri. at 8, Sat. at 10:30 p.m.; $5. **First Amendment,** 2 Bond St. (473-1472).

TRIPLE BILL—Anton Chekhov's *The Marriage Proposal, The Brute,* and *Celebration,* one-acters directed by Sharon Quinn. 1/29, 30, 2/5, 6, 12, 13, at 8; 1/31, 2/7 & 14 at 7; $4. **Theater 22,** 54 W. 22nd (724-2800).

TWELFTH NIGHT—Shakespeare's work, directed by Harris Laskawy, with Janet Maylie, James Maxwell, William Preston, Patrick Husted, Lizaette Smith, Ken Stirbl, Richard Vernon, and Harvey Wilson. Thurs.-Sat. at 8, Sun. at 2; $6; thru 2/14. **Alvina Krause Theater,** 306 W. 38th (564-3293).

UNCLE VANYA—Anton Chekov's drama played in the atmosphere of national unrest and lethargy; directed by Mark Milo Kessler. Fri. & Sat. at 8, Sun. at 3; $5; thru 1/31. **Seventh Sign Theater,** 263 W. 86th St. (663-2648).

VATSLAV—Slawomir Mrozek's play about a 20th-century Everyman with hangups of the modern world; directed by Will Lieberson. Tues.-Sat. at 8, Sat. & Sun. at 3; $6; 1/26-2/14. **Quaigh Theater,** 108 W. 43rd (221-9088).

VONETTA SWEETWATER CARRIES ON—Musical with book, music, and lyrics by Johnny Brandon, about an as-yet-undiscovered star, temporarily unemployed; with a cast of five. Wed.-Sat. at 8; $5; 2/3-27. **Theater Off Park,** 28 E. 35th (679-6283).

THE WHALES OF AUGUST—David Berry's play in which five elderly people confront the necessity of change on a small island off the coast of Maine in 1954; directed by William Ludel. Wed.-Sat. at 8, Sun. at 3 & 7:30; $7; 1/28-2/21. **WPA Theater,** 138 Fifth Ave. (691-2274).

ZASTROZZI—George Walker's melodrama set in Italy in 1893, about a battle between two opposing forces, one good, one evil. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$14. **Public Theater/Other Stage,** 425 Lafayette St (598-7150).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

TINO'S
IT ISN'T JUST FOR ANYONE.
Enjoy classic Italian cooking
Tino Scarpa style.
Now a new restaurant,
in the old style.
Luncheon ● Dinner ● Supper
Open 7 Days ● Sat & Sun 5-12
RESERVATIONS 751-0311
235 East 58th Street
Facilities for Private Parties Available

★ ★ ★ NY Times
"One of the Best
Spanish Kitchens in
the City."
Cocktails • Credit Cards
OUR 2 LOCATIONS:
226 THOMPSON ST., (Greenwich Village)
TEL. 475-9891
82 BEAVER ST. • OPEN 12-9 PM
TEL. 344-5228 • SAT. 12-10:30 • FREE PARKING
RINCON DE ESPAÑA

RITA DIMITRI'S La Chansonnette
● Award Winning French Cuisine served on candelabra-lit tables
● Stanley Brilliant Trio for Cheek to cheek dancing
● RITA DIMITRI singing the songs of
PIAF—JACQUES BREL—CHARLES AZNAVOUR
890 Second Ave. (bet 47 & 48 Sts.) Reservations:752-7320

"Best on Broadway" Earl Wilson, N.Y. Post
Victor's Cafe 52
CUBAN CUISINE
Serving:
Seafood Specialties, Roast Pig, Black Bean Soup,
Plus 54 Other Great Entrees
VICTOR'S CAFE '52
236 W. 52nd. Street
Violins & Piano Music
Skylight Rooms
586-7714
VICTOR'S CAFE
240 Columbus Ave.
3 stars – N.Y. Times
Sidewalk Café
595-8599

L'Aiglon
Has Merged with Residence Restaurant
1568 1st AVE. (Bet. 81st St. & 82nd Sts.)
Elegant Decor–Superb Cuisine
Table d'Hote and A La Carte
Pre-Theatre Dinner–5:30 to 6:30–$18.50
Available Private Parties
Reservations–Please Call - 628-4100

TOM'S
Shangri-La
CANTONESE & MANDARIN COOKING
3 private rooms for meetings & parties
Ampie Parking after 7 P.M.
Res. MU 3-0996
237 Madison Ave.
near 37th Street

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (580-9830). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St Y, on Lexington Ave. (427-4410)

South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, January 25

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Daniel Barenboim. The Beethoven Piano Concertos. Avery Fisher Hall at 8. Sold out.

SOFIA PHILHARMONIC, Konstnatin Iliev, conductor; violinist Mincho Minchev. Vladigerov's *Vardar, Bulgarian Rhapsody* (N.Y. premiere); Paganini's Violin Concerto No. 5; Dvorak's Symphony No. 8. Carnegie Hall at 8. $8-$15.

VAN ZANDT ELLIS, pianist. Works of Bach-Busoni, Chopin, Scriabin, Brahms, Prokofiev. Merkin Concert Hall at 8. $6.

STAFFAN SCHEJA, pianist. Works of Beethoven, Liszt, Schumann, Chopin. Alice Tully Hall at 8. $10.

GROUP FOR CONTEMPORARY MUSIC, Charles Wuorinen conductor; bass Philip Larson, mezzo-soprano Constance Beavon, cellist Fred Sherry. Works of Saylor (world premiere), Mamlok (N.Y. premiere), Reynolds (N.Y. premiere), Picker, Schüller, Thorne. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. $5.

ANDREA NEMECZ, pianist. Carnegie Recital Hall at 8:30.

PATRICIA POTTER, soprano/**FRANK DAYKIN,** pianist. Lieder of Schubert, Strauss. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

JANUS TRIO—Lincoln Center Library at 4. Free.

LI-PI HSIEH, pianist. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

Tuesday, January 26

PHILADELPHIA ORCHESTRA, Eugene Ormandy conductor; violinist Elmar Oliveira. Haydn's Symphony No. 8; Kodaly's *Hary Janos Suite;* Beethoven's Violin Concerto. Carnegie Hall at 8. $8, $10 only.

NEW YORK PHILHARMONIC—See 1/26.

JUILLIARD PHILHARMONIA, José Serebrier conductor. Luening's Third Orchestral Fantasia (premiere) and Third Orchestral Interlude (N.Y. premiere); also works by Thomson, Balada (N.Y. premiere), Adams (N.Y. premiere), Ives. Alice Tully Hall at 8. Free (phone 874-7515 for availability).

IDIL BIRET, pianist. Works of Boulez, Saygun, Liszt, Stravinsky. Merkin Concert Hall at 8. $12.

PHILIP SETZER, violinist/**ANTONIA ADEZIO,** pianist. Works of Janacek, Ives, Prokofiev, Beethoven. Carnegie Recital Hall at 8. $6.

ROXANNE WRUBLE, pianist. Works of Poulenc, Ravel, Prokofiev. Trinity Church, Broadway at Wall St., at 12:45. Free.

ARION CHAMBER PLAYERS—Lincoln Center Library at 4. Free.

GORDON MINETTE, pianist. Faculty recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

MUSIC LIVE—Original rock, soul, salsa, jazz. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, January 27

JANET BAKER, mezzo-soprano, with pianist Martin Isepp. Songs of Schubert, Schumann, Mahler, Strauss, Gounod. Carnegie Hall at 8. $6-$15.

MUSICA SACRA, Richard Westenburg conductor; sopranos Catherine Aks, Ma Prem Alimo; mezzo-soprano Shirley Love, tenor Jon Humphrey, baritone William Parker, bass Kenneth Bell. Stravinsky's *Mass,* Schütz's *German Requiem,* Ives's *Psalm 90.* Avery Fisher Hall at 7:30. $7-$13.

JUPITER SYMPHONY, Jens Nygaard conductor; pianist Michaël Blum, baritone Lee Schwartz. Spohr's "Historical" Symphony; songs by Schubert and Brahms; Rachmaninoff's Piano Concerto No. 2. Alice Tully Hall at 8. $6-$10.

MORDECAI SHEHORI, pianist. Works of Clementi, Schubert, Chopin, Rachmaninoff, Mussorgsky. 92nd St. Y at 8. $6-$8.50.

ELIZABETH WOLFF, pianist. Works of Rachmaninoff, Mozart, Schubert. et al. Merkin Concert Hall at 8. $6.

PRO SOLISTI STRING PLAYERS, Sybille Werner, conductor; violinist Erica Kiesewetter, harpsichoridst Valentin Radu. Works of Bach, Handel, Vivaldi, Pachelbel. Carnegie Recital Hall at 8. $6.

CONTEMPORARY CHAMBER ENSEMBLE, Roger Nierenberg conductor. Works of Zwilich (N.Y. premiere), Lewis (N.Y. premiere), Donatoni (N.Y. premiere), Hafsteinsson (premiere). Juilliard Theater, 155 W. 65 St., at 8. Free (phone 874-7515).

PALMA TOSCANA, soprano. Federal Hall, 26 Wall St., at 12:30. Free.

MITSURU TSUBOTA, violinist. Graduation recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8:30. Free.

ST. THOMAS CHOIR—Music of Harwood and Stanford. St. Thomas Church, Fifth Ave. and 53rd St., at 12:10. Free.

Thursday, January 28

VERONICA JOCHUM, pianist. Works of Haydn, Schumann, Busoni, and Beethoven's Sonata "Les Adieux." 92nd St. Y at 8. $6-$9.

MONICA ST. LEGER, soprano, with pianist Margaret Rolfe. Italian bel canto and 19th-century French songs. Alice Tully Hall at 8. $6.

MUSICAL ELEMENTS, Daniel Asia and Robert Beaser music directors; violinist Gabriel Banat, pianist Peter Takacs. "An evening of premieres." Works of Berio, Franchetti, Panufnik, St. Georges, Breshnick. Merkin Concert Hall at 8. $6.

GERALD HAMILTON, bass. Carnegie Recital Hall at 8:30. $10-$15.

ANDRAS SCHIFF, pianist. Bach's *Goldberg Variations.* Metropolitan Museum at 8. $8.

CONTEMPORARY CHAMBER MUSIC, by Blake (N.Y. premiere), Persichetti (premiere), Schnittke (premiere), Diamond (N.Y. premiere). Juilliard Theater, 155 W. 65th St. Free (phone 874-7515).

PASCALE DEL MARMOL, pianist. Works of Bach, Schubert, Gideon, Liszt, Chopin. CUNY Graduate Center, 33 W. 42nd St. (790-4554), at 8. Free.

KATHY MASTER, flutist/**DIANE GUERNSEY,** pianist. Works of Bach, Fauré, Poulenc. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

STRING FEVER—All-female swing band. Olympic Tower Arcade, Fifth Ave. and 51st St., at 5:30. Free.

JEREMY BECK, composer. Student recital. Mannes College, 157 E. 74th St. (737-0700), at 8. Free.

BARGEMUSIC CHAMBER PLAYERS—Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Friday, January 29

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor; pianists Claude Frank, Lilian Kallir. Webern's Concerto, Op. 24; Mozart's Two-Piano Concerto, K. 365; Brahms-Schoenberg's Piano Quartet in g. Avery Fisher Hall at 8. $6-$20. Note: an open rehearsal of this program, 9:45 a.m. Fri. only; $3.

BROOKLYN PHILHARMONIA, Lukas Foss conductor; violinist Yehudi Menuhin. Bloch's Violin Concerto; Bach's Concerto in d for Two Violins and Strings (with violinist Edna Michell); Malloch's *The Art of Fuguing,* selections (N.Y. premiere); Webern's arrangement of Bach's *Ricercata.* BAM at 8. $6-$10.50.

WAVERLY CONSORT—Italian late-Renaissance music. Metropolitan Museum at 8. $10.

SARAH VAUGHAN/ZOOT SIMS—Beacon Theater, Broadway and 74th St. (874-1717), at 8. $12.50-$17.50.

JUILLIARD SYMPHONY, Jorge Mester conductor. Works of Riegger, Rorem (N.Y. premiere), Lutoslawski. Alice Tully Hall at 8. Free (phone 874-7515).

APPALACHIAN MOUNTAIN REVUE—Green Grass Cloggers, Phil and Gaye Johnson, Jay Ungar and the Hudson Valley Hotshots. Music and dancing. P.S. 41, 116 W. 11th St. (248-7086), at 8. $5.

ARIOSO TRIO—Works of Beethoven, Ravel, Mendelssohn. Cooper Union Great Hall, Third Ave. at 7th St. (254-6300), at 8. Free.

COMPOSERS' FORUM—Composer Pauline Oliveros and her work. With vocalist Ingrid Berger, accordionist Guy Klucevsek, others. Paula Cooper Gallery, 155 Wooster St. (673-8794), at 8. $5.

PETER GRIGGS/IRIS BROOKS/GLEN VELEZ—"New Music/World Instruments." Alternative Museum, 17 White St. (966-4444), at 8. $5.

HILDENE QUINTET—Music from Mozart to the Beatles. Galleria, 115 E. 57th St., at noon. Free.

NORMAN ROLLINGS, pianist. Songs of the '30s and '40s. Citicorp Atrium at 6. Free.

JAIME C. BOLIPATA, pianist. Lincoln Center Library at 4. Free.

TULLY CATHEY, guitarist. Faculty recital. Mannes College, 157 E. 74th St. (737-0700), at 8. Free.

Saturday, January 30

NEW YORK RENAISSANCE BAND, Sally Logemann conductor; bass-baritone Andrew Schultze, narrator Peter Johnson. Alice Tully Hall at 8. $9.50.

NEW YORK PHILHARMONIC—See 1/29.

NED ROREM, pianist-composer/**KRISTINE CIESINSKI, SUSAN DAVENNY WYNER,** sopranos/**KATHERINE CIESINSKI,** mezzo-soprano. Works by Rorem, including *Women's Voices, Gloria, Nantucket Songs.* 92nd St. Y at 8. $7.50-$10.50.

SARAH VAUGHAN/ZOOT SIMS—See 1/29.

RAFAEL LEBRON, baritone/**ILYA MARTINEZ,** soprano. Spanish art songs and Spanish opera and zarzuela excerpts. Merkin Concert Hall at 8. $15.

BROOKLYN PHILHARMONIA—See 1/29.

ELAINE COMPARONE, harpsichordist, **LOUISE SCHULMAN,** violinist-violist/**DANIEL WAITZMAN,** flutist/**MYRON LUTZKE,** cellist. Works of JCF, CPE, and J.S. Bach. St. Joseph's Church, Sixth Ave. at Washington Pl. (666-9427), at 8:30. $7.

JOHN MUSTO, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

FRANK DODGE, cellist. Lincoln Center Library at 2:30. Free.

HARMONIC CHOIR, David Hykes director. "Overtone Singing, East and West." Alternative Museum, 17 White St. (966-4444), at 8. $5.

STEPHEN ROANE JAZZ ENSEMBLE.—Citicorp Atrium at 8. Free.

EUN SOO SON, pianist, on the Bösendorfer piano. Center for Inter-American Relations, 680 Park Ave. at 68th St. (753-5200), at 8. Free.

EDMUND NIEMANN, pianist, and others. Works of Brahms, Stravinsky, John Adams. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. $5 donation.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; pianist Richard Goode. Mozart's *Eine Kleine Nachtmusik,* Piano Concerto No. 20, Symphony No. 41. Queens College Colden Center, LIE and Kissena Blvd., Flushing (793-8080), at 8:30. $8-$10.

Sunday, January 31

BRANDENBURG ENSEMBLE, Alexander Schneider conducting; mezzo-soprano Frederica von Stade; flutists Marya Martin, Susan Rotholz; violinist Krista Bennion. Works of Haydn, Scarlatti, Handel, Bach. Avery Fisher Hall at 3. $7-$13.

GRACE BUMBRY, soprano/**SHIRLEY VERRETT,** soprano; Eve Queler conducting the American Symphony Orchestra. Tribute to Marian Anderson. Arias and duets from operas by Ponchielli, Verdi, Donizetti, Cilea, Bellini, others. Carnegie Hall at 3. $13,$15.

GIDON KREMER, violinist, with violinist Katherine Rabus, violist Kim Kashkashian, cellist Ko Iwasaki, pianist Elena Kremer. Haydn's *Seven Last Words of Christ,* works of Schubert, et al. 92nd St. Y at 8. $15.

COLLEGIATE CHORALE, MANHATTAN SCHOOL OF MUSIC SYMPHONY ORCHESTRA, Robert Bass conductor; soprano Pamela Colburn, tenor Tonio Di Paolo, basso Arthur Woodley, Francis Menotti narrator. Beethoven's Incidental Music for *Egmont,* Op. 84, and *Christ on the Mount of Olives.* Alice Tully Hall at 3. $6-$10.

REBECCA PENNEYS, pianist. Works of Beethoven, Kodaly, Chopin, et al . Alice Tully Hall at 8. $7.

JUDITH RASKIN, soprano. Songs of Beethoven, Berg, Wolf, Schubert, Strauss. 92nd St. Y at 3. $7-$10.

BROOKLYN PHILHARMONIA, at 3. See 1/29.

DOWNEAST CHAMBER ORCHESTRA, Burton Kaplan music director; cellist Marion Feldman. Works of Barber, Cowell, Riegger, Fine, Hindemith, et al. Merkin Concert Hall at 8. $10.

ELAINE GREENFIELD, pianist. Works of Schubert, Mendelssohn, Ravel, Ginastera. Merkin Concert Hall at 3. $6.

RACHMANINOFF TRIO—Works of Barab (premiere), Smetana, Rachmaninoff. Carnegie Recital Hall at 2. $6.

MUSIC LIVE—See 1/26.

METROPOLITAN ALL - STARS / GWENN CLEVELAND—Tribute to Sarah Vaughan. Donnell Library, 20 W. 53rd St. (621-0620), at 2:30. Free.

PRIMA CHAMBER ENSEMBLE—Solos, duos, ensembles, from Baroque to contemporary music. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

SPRINGSTEAD WOODWINDS—Citicorp Atrium at 1. Free.

JUDITH STILLMAN, pianist. La Piana Showroom, 147 W. 24th St. (243-5762), at 4. Free.

DIANA HALPRIN, violinist. The Dairy, Central Park west of the Zoo at 65th St. off Fifth Ave. (397-3156), at noon. Free.

DIANE FORD, singer-guitarist. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $3.

QUEENS SYMPHONY—At 3. $8, $9. See 1/30.

NEW YORK CHAMBER SOLOISTS—Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 3. $7, $8.

BARGEMUSIC—At 4. See 1/28.

CHURCH CONCERTS—Barbara Bogatin, cellist; Elizabeth Wright, pianist. Works of Beethoven, Mendelssohn, Martino, et al. Christ and St. Stephen, 120 W. 69th St., at 6. $5. . .Les Filles de Sainte-Colombe; music for 1, 2, 3 viols, from 16th to 18th centuries. Corpus Christi, 529 W. 121st St., at 3. $5. . . An operatic afternoon; arias, duets, quartets. Epiphany, 1393 York, at 3. $3. . . Hopewell Consort; Medieval and Renaissance music. Good Shepherd, 236 E. 31st St., at 4. $2.50. . .Heavenly Jazz, with Kenny Barron, Joanne Brackeen. Heavenly Rest, 2 E. 90th St., at 5. $7 . . . Choir, Frederick Grimes director and harpsichordist. Bach's *Mass* in A, BWV 234, and Toccata in D, BWV 912. Holy Trinity, CPW and 65th St., at 5. Offering. . .Choir, Jack H. Ossewaarde conductor. Beethoven's *Mass* in C. St. Bartholomew, Park Ave. and 51st St., at 4. $3. . . St. Ignatius, West End Ave. and 87th St. At 4: soprano Iris Hiskey, pianist Christopher Berg; works of Mozart, Argento, Poulenc, et al; $5. . . At 8: violinist Deborah Wong, pianist Jaime Bolipata; music of Brahms, Bach, Dvorak; $5. . . John Shaw and Assemblage; jazz. St. Peter's, Lexington Ave. and 54th St., at 7. $3. . . St. Thomas, Fifth Ave. and 53rd St. At 4: music of Smith, Stanford, Wood, sung by the choir; offering. At 5:15: organist Karen A. Barr; music of Couperin, Stoker, Alain, Bach, Franck; free.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 17—Mon. 1/25 at 8: Wagner's *Tannhäuser,* Levine conducting; with Rysanek, Dunn, Cassilly, Monk, Macurdy, Merritt. 1/26 at 8: Verdi's *Luisa Miller,* Santi conducting; with Maliponte, Berini, Catania, Pavarotti, Nucci, Plishka, Cheek. 1/27 at 8: Puccini's *La Bohēme,* Levine conducting; with Stratas, Migenes-Johnson, Carreras, Stilwell, Robbins, Monk, Tajo. 1/28 at 8: Verdi's *Il Trovatore,* Conlon conducting; with Price, Cortez, Mauro, Quilico, Kavrakos. 1/29 at 8: new production of Mozart's *Cosi fan tutte,* Levine conducting; with Kanawa, Ewing, Battle, Rendall, Morris, Gramm; production, Colin Graham; sets, Hayden Griffin (debut); costumes, Deirdre Clancy (debut); lighting, Gil Wechsler. 1/30 at 1: *Tannhäuser;* same as 1/25, except Weikl for Monk, Battle for Merritt (broadcast on WQXR). 1/30 at 8: *Luisa Miller;* same as 1/26, except Sereni for Nucci.

Other

LA RONDINE, by Puccini, Bel Canto Opera. Robert F. Wagner Jr. H.S., 220 E. 76th St. (535-5231). 1/30 2/6, at 7:30; 1/31, 2/7 at 3. $7.50.

MADAMA BUTTERFLY, by Puccini. The Opera Stage. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). 1/31, 2/7 at 3. $3.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 1/27-2/7: Gilbert and Sullivan's *The Mikado.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

THE MAGIC FLUTE, by Mozart. Henry St. Settlement Opera Production Group, at 466 Grand St. (598-0400). 1/29 at 7:30, 1/31 at 4, in English. In German: 1/30, 2/1 at 7:30. $5.

LA GRAN SCENA OPERA CO. DI NEW YORK—Vera Galupe-Borszkh and Celestina Della Glük in scenes and arias; Richard Burke conducting transvestite troupe, starring Mario Villanueva and Ira Siff. Orpheum Theater, Second Ave. and St. Mark's Pl. (260-8480). 1/29 at 11 p.m.; $5-$9.

OPERATIC CONCERT—Vincent La Selva's New York Grand Opera; Citicorp Atrium, Wed. at 6; free.

Dance

New York City Ballet
At the New York State Theater

THRU FEBRUARY 21—1/26 at 8: *Le Tombeau de Couperin, Dances at a Gathering, The Magic Flute.* 1/27 at 8: *Bournonville Divertissements, Piano Pieces, Stravinsky Violin Concerto.* 1/28 at 8: *Agon, Irish Fantasy, Chaconne.* 1/29 at 8: *Divertimento No. 15, Agon, Dances at a Gathering.* 1/30 at 2: No performance. 1/30 at 8: *Divertimento No. 15, Irish Fantasy, The Four Seasons.* 1/31 at 1: *Bournonville Divertissements, Afternoon of a Faun, Pas de Deux, Chaconne.* 1/31 at 7: *Agon, The Magic Flute, The Four Seasons.*

Dance Theatre of Harlem
At City Center

THRU FEB. 14—1/26, 27, 30 at 8; 1/31 at 2: *Allegro Brillante, Doina, Paquita, Frankie and Johnny* (N.Y. premiere). 1/28, 29 at 8; 1/30 at 2: *Fete Noire, The Four Temperaments, Firebird.* 1/31 at 7:30, TBA.

Other

ALVIN AILEY REPERTORY ENSEMBLE—A blend of jazz, ballet, and modern styles all wrapped up together. Brooklyn College, Whitman Hall, Flatbush and Nostrand Aves. (434-1900). 1/30 at 8; 1/31 at 2. $7, $8.

THE BETH CACHET DANCE COMPANY—Modern, ballet, and jazz. Symphony Space, 1/26 at 8. $3.

COURT DANCE COMPANY OF NEW YORK—"The Graces of Love," Synod House, Cathedral of St. John the Divine, 110th St. and Amsterdam Ave. (255-5545). 1/31 at 3. $5.

DANSPACE—*The Circular Heavens: A Rock Over the Berlin Wall,* by Peter Rose, and a new collaborative work by Diane Torr and Bradley Wester. Parish Hall, St. Mark's Church, 2nd Ave. at 10th St. (674-8112). 1/28-30 at 8:30. $4.

ANDREW DEGROAT AND DANCERS—*Thin Ice, George's Destinies,* and *Brussels 1993,* all world premieres. Marymount Manhattan Theater, 221 E. 71st (924-2692). 1/29, 30 at 9, 1/31 at 3. $6.

DINIZULU AND HIS AFRICAN DANCERS, DRUMMERS AND SINGERS—*Dance traditions* of African nations. American Museum of Natural History (724-8700). 1/31 at 2 p.m. Museum admission

PEGGY FLORIN DANCES AND CLOWNS—Three new works. Marymount Manhattan Theater, 221 E. 71st (472-3800). 1/25 at 8. Free.

DIANE JACOBOWITZ DANCE COMPANY—Excerpts from *The Campala,* with score by Tom Wachunas. Downtown Cultural Center, 111 Willoughby St., Brooklyn (783-3077). 1/29 at 8. $4.

TIM MILLER, in his *Postwar.* Dance Theater Workshop, 219 W. 19th St. 1/26 and 2/2 at 8. $5.

RIVERSIDE DANCE FESTIVAL—1/27 and 29 at 8, 1/31 at 2, dances by Philip Grosser and Anthony Morgan. . . 1/28, 30, & 31 at 8, Colucci's Music, Mime, Dance Theater. Riverside Church, the Drive at 120th St. (864-2929). $5.50.

RUNNING AND ROLLING FOUNDATION—Three new dances by David Woodberry. (243-6034). 1/29, 31 at 8:30, 1/30 and 10:30. $4.50. P.S. 122, 9th St. & 1st Ave.

TON SIMONS & DANCERS—in *Tally* and *Spread.* The Kitchen, 59 Wooster St. (925-3615). 1/28-31 at 8:30. $5.

Greenwich Village
HORN OF PLENTY
RESTAURANT
Year-Round Garden
Open Every Day of the Year
Private Parties Happy Hour
Dinner Nightly Entertainment
91 Charles St. (Cr. Bleecker St.)
Res. 242-0636
Original Management Again

Il Menestrello
"CUISINE & SERVICE ABSOLUTELY TOP-DRAWER."
Gourmet, Jay Jacobs. Dec. 1981
Lunch & Dinner
American Express & Diner's Club
14 East 52nd St., N.Y.C. (Bet. 5th & Madison)
Telephone 421-7588

IN THE 1891 LANDMARK BUILDING
Capsouto Frères
Bistro Restaurant
OPEN 11:30 AM -4:00 AM
451 WASHINGTON ST. N.Y.C.
1Block South of Canal St.
1 Block East of the Westside Hwy. 966-4900

LELLO
Ristorante
"The cuisine is remarkably light, elegantly presented and outstanding"
—Gourmet 3/81
65 East 54th St., N.Y.C. • Tel. 751-1555

Just Steps from the HILTON
& SHERATON CENTER
Chinese Food at its Best
LUNCHEON • COCKTAILS
DINNER • AFTER-THEATRE
Party Facilities
Bill Hong's
133 WEST 52nd ST., N.Y.
LT 1-6730

Fishermen's Net
Home of Seafood Delicacies
"EACH MEAL A PLEASANT MEMORY"
All Credit Cards.
3rd Ave. & 33rd St. LE-2-1683.
Open Sat. 'til 11:00 PM

Villa Bianca
NORTHERN ITALIAN & CONTINENTAL CUISINE
Flushing: 168th St & Northern Blvd.
FL 3-7065
Little Neck: 251-17 Northern Blvd.
631-5666

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

HERBERT BAYER/JACQUES LIPCHITZ/ALTOON SULTAN—Recent paintings, thru 1/30/Selected large-scale sculpture, 1927-1971, thru 2/28/Gouaches and paintings, thru 1/30. Marlborough, 40 W. 57th (541-4900).

CHARLOTTE BROWN—Electrostatic transfer patterns derived from textiles on cloth and handmade papers, 1/26-2/27. Getler/Pall, 50 W. 57th (581-2724)

ROBIN BRUCH—Sharply colored amorphous shapes, thru 1/30. Kornblee, 20 W. 57th (586-1178).

SYDNEY BUTCHKES—Gridded floating color fields, thru 2/13. Touchstone, 29 W. 57th (826-6111).

ANTHONY CARO/HANS HOFMANN—"Bronze Screens,"/20 small late abstractions. Thru 1/30. Emmerich, 41 E. 57th (752-0124).

JACK CHEVALIER—Constructions of wood, paper, beadwork, thru 1/30. Adler, 37 W. 57th (980-9696).

JEANETTE CHUPACK—Paintings, thru 1/30. Tatistcheff, 38 E. 57th (888-1599).

DAVID CORWIN—Biomorphic forms and translucent lines, 1/26-2/13. Gallery 84, 30 W. 57th (581-6000).

CHRIS DE BOSCHNEK/TAKAKO YAMAGUCHI—Mixed-media "fallout"/Paint on paper. Thru 1/30. Markel, 50 W. 57th (581-1909).

ERIK DESMAZIERES—Masterful etchings from the intimate to the fantastic, thru 1/30. Fitch-Febvrel, 5 E. 57th (688-8522).

OYVIND FAHLSTROM—Bitingly political 3-D reliefs, theater pieces, and drawings, thru 1/30. Janis, 110 W. 57th (586-0110).

MAURICE FREEDMAN—The city, nature for 50 years, thru 2/27. Midtown, 11 E. 57th (758-1900).

MARTIN FRIEDMAN (1896-1980)—Luminous canvases using impressionist and abstract elements, thru 2/5. Summit, 101 W. 57th (586-6734).

SONIA GECHTOFF—Acrylics and pencil on paper from 1981, 1/26-2/13. Gruenebaum, 38 E. 57th (838-8245).

JOHN GOODHEART—Ceramic sculpture, the vessel, thru 2/2. Portnoy, 56 W. 57th (757-0461).

SIDNEY GORDIN—Recent geometric abstractions including reliefs and collage, thru 2/6. Deutsch, 20 W. 57th (765-4722).

PHILIP GUSTON—Color works on paper done in 1980, thru 2/9. McKee, 41 E. 57th (688-5951).

SUSAN HALL/JOHN WILLENBECHER—Ephemeral symbolist canvases, one 12 feet long/Faux-marble constructions. Thru 1/30. Hamilton, 20 W. 57th (765-5915).

CRAIG KAUFFMAN—Large still-life interiors in mixed media on silk, thru 2/13. BlumHelman, 20 W. 57th (245-2888).

ED KERNS/FRANTISEK KUPKA (1871-1957)—From 1976 to 1982, from the richly colored layered, torn, and stitched canvases to his monochromatic collages/Abstract gouaches and woodcuts. Thru 1/30. Esman, 29 W. 57th (421-9490).

FERNAND LEGER (1881-1955)—Gouaches and paintings from 1937, thru 1/29. Jackson Iolas, 52 E. 57th (755-6778).

SANDRA LERNER/MAUD MORGAN—Layered acrylic "Inland Sea Series"/Japanese paper collages, 1/26-2/13. Parsons, 24 W. 57th (247-7480).

PATRICIA NIX—"Cabinets," box assemblages and painted constructions, thru 1/30. Sutton, 29 W. 57th (888-0638).

PICASSO—Silver plates designed in the 50's and 60's, thru 3/6. Katzen, 11 E. 57th (759-6292).

JIM REED—Painted photos and large-format composite paintings, thru 2/6. Heidenberg, 50 W. 57th (586-3808).

SARA ROSZAK—Pastels and paintings for the first time in New York City, 1/26-2/13. del Re, 41 E. 57th (688-1843).

ROLPH SCARLETT—50 small gouaches from 1940, thru 2/6. Washburn, 42 E. 57th (753-0546).

HOLLIS SIGLER—A new narrative cycle dealing with escape, thru 2/4. Gladstone, 41 W. 57th (758-6765).

GERI TAPER—Calligraphic and rhythmic abstractions in blue and red, thru 1/30. Sachs and Haber/Theodore, 29 W. 57th (421-8686).

ALAN TURNER—40-foot-long "The Marked Woods" and other paintings, thru 2/4. Alexander, 20 W. 57th (757-3721).

WILLIAM T. WILEY—Ecological concerns and studio fantasies in large drawings, paintings, constructions, thru 1/30. Frumkin, 50 W. 57th (757-6655).

TAKAKO YAMAGUCHI—Undulating forms in reds, mauves, bronze leaf, thru 1/30. Markel, 50 W. 57th (581-1909).

Madison Avenue and Vicinity

JOHN TAYLOR ARMS/ERNEST D. ROTH—Early-20th-century European scenes by two of America's finest etchers, thru 2/6. AAA, 663 Fifth (755-4211).

THOMAS HART BENTON/CAROL SUTTON—Synchromist paintings from 1915 to 1920 by this major American regionalist/New paintings. Thru 1/30. Salander-O'Reilly, 22 E. 80th (879-6606). Mon.-Sat. 10-5:30.

AGOSTINO BONALUMI/ANTONIO RECALCATI—Ambiguity in canvas stretched on a wooden skeleton /"Imprints" of the paint brush. Thru 1/30. Arman, 817 Madison (570-2700).

TONY DELAP—Sculpture and drawing studies for these works, thru 2/3. Elkon, 1063 Madison (535-3940).

RICHARD DIEBENKORN—Gouache, collage and crayon drawings done in the last two years, thru 1/28. Knoedler, 19 E. 70th (794-0550).

GREGORY GILLESPIE—Recent portraits, landscapes, and interiors, thru 2/6. Forum, 1018 Madison (535-6080).

ROBERT GRAHAM—Two female figures and a bronze horse, thru 2/3. Miller, 724 Fifth (246-1625).

JOHN HELD, JR.—Cityscapes, land, and flowers in watercolors, 1919 to 1936, thru 1/30. Graham, 1014 Madison (535-5767).

GEORGE HERRIMAN (1878-1944)—Original drawings for the comic strip "Krazy Kat," thru 2/6. Graham, 1014 Madison (535-5767).

JASPER JOHNS—Usuyuki and Cicada, two themes, thru 1/30. Castelli, 4 E. 77th (288-3202).

DIETER JUNG—Imaginary landscapes in paint, drawings, and holograms, 1/28-2/27. Goethe House, 1014 Fifth (744-8310). Tues., Thurs. 11-7, Wed., Fri., Sat. 12-5

CESAR MARTINEZ-SERRA—Landscapes in oil, pastels, watercolors, and drawing, thru 2/14. Lindgren, 575 Madison (838-3943).

IRVING PETLIN—Rubbings in large paintings and small pastels, thru 2/20. Odyssia, 730 Fifth (541-7520).

JONATHAN SHAHN—Cast-bronze portraits, their wooden armatures, tools, thru 2/12. Sculpture Center, 167 E. 69th (879-0430).

SANDI SLONE—Color shapes in acrylic and gesso, thru 1/31. Acquavella, 18 E. 79th (734-6300).

WALASSE TING—Acrylics on Chinese paper, thru 2/6. Lefebre, 47 E. 77th (744-3384).

WALTER TITTLE (1883-1966)—Portraits, landscapes, etchings, 1/26-2/13. Marbella, 28 E. 72nd (288-7809).

FRITZ WINTER (1905-1976)—Bauhaus paintings, drawings, and prints, thru 2/15. Weintraub, 992 Madison (879-1132).

JEROME WITKIN—Portraits, chilling death scenes, thru 2/6. Kraushaar, 724 Fifth (535-9888).

SoHo

MURRAY ALCOSSER/JOYCE STILLMAN-MYERS—Large color photos of flowers, shells, found objects/Recent pastels. Thru 1/30. Meisel, 141 Prince (677-1340).

CAROLE ALTER/STEVE BALKIN—Oil pastel interiors/Imaginary populated landscapes. Thru 1/30. Thorp, 419 W. Broadway (431-6880).

DENNIS ASHBAUGH—Recent paintings, thru 1/30. Cowles, 420 W. Broadway (925-3500).

ROBERT BEAUCHAMP/FRED MITCHELL—Grotesque mythic images in thick imposto/New York in watercolors. Thru 2/3. Landmark, 469 Broome (966-1173).

JOSEPH BEUYS—Four vitrines, "Jason," a sculpture, and many drawings, thru 2/3. Feldman, 31 Mercer (249-4050).

NATALIE BIESER—Large watercolors suggestive of seasonal landscapes/Members Brady, Ferrer, LaNoue, Sarkisian. Thru 2/17. Hoffman 429 W. Broadway (966-6676).

JACKIE CARSON/CAROLYN PARKER—The Southwestern landscape abstracted/Architectural photorealism. Thru 1/30. Starkman, 465 W. Broadway (228-3047).

WALTER DE MARIA—Two installations, "The Broken Kilometer" and "The New York Earth Room," thru 1/30. DIA, 393 W. Broadway and 141 Wooster (473-8072).

CONSTANCE DODGE—Emotions in 3-D figures made of hanging strips of canvas and cloth, 1/30-2/18. Eno, 101 Wooster (226-5342).

TOM DOYLE—Sixteen monoprints, maquettes, and one large wood sculpture meant to be entered, thru 1/30. Hutchinson, 138 Greene (966-3066).

LESLEY DUMBRELL/JOHN FIRTH-SMITH—Color grid abstractions/Intuitive monochromatic paintings. Thru 1/30. Cuningham, 94 Prince (966-0455).

FRED ESCHER—Nightmares of violence, thru 1/28. Litz, 153 Mercer (431-1990).

MICHAEL FRAUENGLASS/PHILIPPE NOYER—Flower paintings/Exotic prints. Thru 1/30. Weston, 149 Mercer (226-4141).

DAN FREEMAN/MARK SCHWARTZ—Ten small paintings based on poems/Speed-blurred figures and color-saturated landscapes. Thru 1/30. Semaphore, 462 W. Broadway (228-7990).

ROSEANNE GENERALLI/ALAN KIKUCHI-YNGOJO—Pastel drawings and watercolors/Collaged color photos. Thru 1/30. Bromm, 90 W. Broadway (732-6196).

HARRIET GLAZIER/AGNES JANSON/MARK WILENSKY—Painting-sculptures of an inner city tenement/Canvas collage and white paper multiples/Large acrylic pattern abstractions. 1/26-2/14. Pindar, 127 Greene (533-4881).

LEON GOLUB—The horrors of interrogation and torture; thru 1/30. Caldwell, 383 W. Broadway (966-6500).

KATHERINE HAGSTRUM—Monotypes of light and pattern in nature, thru 2/28. Vorpal, 465 W. Broadway (777-3939).

NANCY HOLT—An electrical network installation plus photo documentation of site works, thru 1/30. Weber, 142 Greene (966-6115).

CHARLES KAIMAN—Subtle still lifes in oil, thru 2/10. Prince Street, 121 Wooster (226-9402).

BRUCE MCLEAN—Painterly and figurative works on paper, thru 2/3. Boone, 420 W. Broadway (966-2114).

CHUCK MILEY—Realist close-ups of everyday activities and chores, thru 1/28. Westbroadway, 431 Westbroadway (966-2520).

HANS NAMUTH/BRUCE NAUMAN/ANDY WARHOL—Photographic portraits of artists/Sculptures and drawings using steel and cast iron/"Reversals" and "Dollar Signs," paintings. Thru 1/30. Castelli, 420 W. Broadway and 142 Greene (431-5160).

BRUCE NAUMAN—"Violins, Violence, Silence," concurrent with Castelli showing, thru 1/30. Sperone Westwater Fischer, 142 Greene (431-3685).

HOSETSU OHTSUKA—Calligraphy, 1/30-2/18. Westbroadway, 431 W. Broadway (966-2520).

EDITH SELTZER—Bright patterns, 1/26-2/14. Pleiades, 152 Wooster (475-9658).

JOEL SHAPIRO—Drawings, thru 2/6. Cooper, 155 Wooster (677-4390).

MICHAEL TETHEROW—Large distorted faces, thru 2/4. Bonlow, 150 Greene (925-4482).

BOAZ VAADIA—Recent sculptures in wood and stone, thru 1/30. Meyer, 410 W. Broadway (925-3527).

Other

MIKE BIDLO—"Enemies" using TV screens for canvases, thru 2/3. Windows on White, 55 White (564-6918).

PAT COLVILLE—Recent paintings and works on paper, 1/26-2/20. Condeso/Lawler, 119 W. 25th (741-2377).

TOM DOYLE—A large white pine and red oak sculpture, 1/27-3/30. Hammarskjold Plaza Sculpture Garden, 866 Second (861-3115).

MANNY FARBER—Paintings, thru 2/13. Oil & Steel, 157 Chambers (964-1567).

SHARIN FLORIN/ANDY JURINKO—Crisp local cityscapes/New York City in the summer. Thru 1/31. Noho, 542 LaGuardia Pl (473-6919).

RED GROOMS—*Ruckus Manhattan*, a zany reconstruction, thru 3/30. Burlington House, 1345 Sixth (619-1955). Wed.-Sun. 12-6.

AUGUST RODIN—Sculpture, photos, documentation, thru 3/31. Cantor Sculpture, 1 World Trade Center (105th floor) (938-5136).

SUSAN ROWLAND—New paintings, thru 2/17. Rentschler, 450 W. 24th (929-0192).

MARY ANN UNGER—Plans for gardens as paradise, thru 2/11. Mall at CUNY, 33 W. 42nd (790-4331). Mon.-Fri. 9-6.

MELANIE WYGONIK—Crayon scratch drawings, stitchwork, 1/26-2/20. Einstein, 243 E. 82nd (628-8782).

GROUP SHOWS

57th Street

DINTENFASS—50 W. 57th (581-2268). Early works by artists who have remained with their galleries for twenty years; Adams, Bishop, Donati, King, Steinberg, Thiebaud, thru 2/4.

LUMBARD—38 E. 57th (421-3494). Landscapes on paper by ten, thru 2/11.

OSCARSSON HOOD—41 W. 57th (750-8640). Color by four; Gimblett, Marioni, Sims, and Willis, thru 1/30.

PACE—32 E. 57th (421-3292). Paintings and sculpture by seven Chicago artists, including Paschke, Westermann; thru 2/13.

PROTETCH—37 W. 57th (838-7436). Russian avant garde posters from the 20's and 30's, 20th-century books on architecture and design, and Acconci, Ferrara, Graves, Jensen, Morton, thru 1/30.

SIGNS—37 W. 57th (752-0273). Cuban Art from 1920 to 1980, thru 2/27.

SUMERS—50 W. 57th (541-8334). *The urbanscape in prints*, thru 1/30.

ZABRISKIE—29 W. 57th (832-9034). 20th-century wall sculpture by Archipenko, Benglis, Calder, Frank, Garet, Katz, Nadelman, Zorach, thru 2/6.

ZABRISKIE—521 W. 57th (245-7568). Tues.-Fri. 2-5. Sculpture by Doyle, Ferrara, Lutz, Norvell, thru 1/31.

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). American masters of the 19th and 20th centuries including Avery, Cornell, Glackens, Hassam, Weber, thru 2/27.

AMERICAN-SCANDINAVIAN FOUNDATION—127 E.73rd (879-9779). Wed.-Sat. 12-5. Contemporary Scandinavians in the US, 1/27-2/13.

ALDIS BROWNE—1018 Madison (593-3560). "Prints About Prints," 70 works from the 18th to the 20th century, thru 1/30.

CARUS—872 Madison (879-4660). Russian avant-garde and European constructivism of the 20's by Goncharova, Puni, Popova, Roehl, thru 2/5.

ERICSON—23 E. 74th (737-6155). *Emerging abstractionists from the South*, thru 1/30.

FOURCADE—36 E. 75th (535-3980). Works on paper by Mitchell, Morley, Rockburne, thru 1/30.

GROLIER CLUB—47 E. 60th (838-6690). Mon.-Fri. 10-5, Sat. 10-3. Ballet before 1800 in illustrated books and prints, thru 2/5.

HIRSCHL & ADLER—21 E. 70th (535-8810). American Colonial and Federal period paintings and drawings, thru 2/19.

KERR—49 E. 82nd (628-1340). Mon.-Fri. 9-5. Contemporary Americans including the Wyeths, thru 2/28.

LABOETIE—9 E. 82nd (535-4865). Objects from 1915 to 1965 by Cornell, Duchamp, Giacometti, Kolar plus Dada works on paper by Baader, Arp, Schwitters, thru 1/31.

MAZOH—13 E. 76th (737-2203). American folk art, thru 1/30.

PERLS—1016 Madison (879-7440). Modern masters, including Braque, Calder, Dali, Miró, Utrillo, thru 2/5.

SALANDER-O'REILLY—22 E. 80th (879-6606). Mon.-Sat. 10-5:30. Washington color painters from 1955 to 1965, including Louis, Noland, Reed, thru 1/30.

SOLOMON—959 Madison (737-8200). Mon.-Sat. 11-5:30. Lichtenstein, Rauschenberg, and Stella, thru 1/30.

STEUBEN—Fifth at 56th (752-1441). Mon.-Sat. 9:30-5:30. The scent bottle through history from antiquity to the present, 1/17-2/20.

STONE—48 E. 86th (998-6870). Works on paper by Lark, recent sculpture by Salamun, and Italian landscapes by Vecchi, thru 1/30.

WILLARD—29 E. 72nd (744-2925). Lane, Prince, Rothenberg, Youngblood, thru 2/4.

Soho

BUECKER & HARPSICHORDS—465 W. Broadway (260-3480). Shadow-box collage by Dienes, zoomorphic stone sculpture by Picard, golden sculptural environments by Wilson, others, thru 2/20.

DRAWING CENTER—137 Greene (982-5266). New American drawings by 174, thru 2/27.

JACK—138 Prince (966-4235). Cocteau, Erté, Kriesberg, Pond, thru 1/31.

SOHO CENTER—114 Prince (226-1995). Acrylic abstractions by Cleto, large color washes by Kaminen, pre-fab panels by Kayem, thru 2/6.

SOHO INTERNATIONAL ART CENTER—599 Broadway (245-0122). Contemporary Russian artists, thru 2/4.

TERRAIN—141 Greene (777-4426). Ten women, 1/30-3/9.

22 WOOSTER—(431-6445). Sculpture by Hanna, Mayocole, Welz, 1/30-2/20.

VISUAL ARTS—137 Wooster (598-0221). Symbolic patterns by Lee, large grids by Shanahan, abstractions by Tillman, and photos of "Asphalt and Memory" by Batan; thru 2/6.

Other

ARTISTS SPACE—105 Hudson (226-3970). Four installations including "Invisible Forces" by Sanborn, thru 2/13.

CADEN—180 Duane (431-7627). Wed.-Sun. 1-5. Four Vietnam veterans, thru 1/31.

CLOCKTOWER—108 Leonard (233-1096). Wed.-Fri. 1-6. Sat. 10-6. 14 international artists, thru 2/6.

FRANKLIN FURNACE—112 Franklin (925-4671). Russian avant-garde books, thru 2/13.

GIBSON—205 E. 78th (772-2332). Five Frenchmen, including Arman, Vautier, thru 3/6.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Treasures of Asian Art from the Idemitsu Collection, Tokyo, 1/28-3/14.

PAINTING SPACE 122—150 First (533-4624). "Carnival," a survey, 1/30-2/13.

PRATT MANHATTAN CENTER—160 Lexington (636-3517). Mon.-Fri. 10-6, Sat. 10-5. Untutored older artists, 1/25-2/20.

SPACED—165 W. 72nd (787-6350). Wood block prints of wooden structures in Kyoto, thru 1/30.

Photography

A.I.R.—63 Crosby (966-0799). "Sights Unseen" by eleven American women, thru 1/30.

JOHN ALBOK—NYC in the 30's and 40's, thru 2/19. Camera Club of New York, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

JOHNNY ALTERMAN/JILL FREEDMAN—*Female nudes/Street cops, firehouses, circus days.* Thru 1/30. Photograph, 724 Fifth (935-0700).

ALTERNATIVE MUSEUM—17 White (966-4444). Contemporary portraits, thru 2/27.

MICHAEL AYERVAIS—Found images, 1/28-2/13. Bodley, 1063 Madison (249-2155).

RICHARD BARON—The urbanscape, the "city unseen," other projects, thru 2/14. Midtown-Y, 344 E. 14th (674-7200). Sun.-Thur. 12-8, Fri. til 4.

MARILYN DAVIS BRIDGES—Aerial views of the earth, art of the Nazca Indians of Peru, thru 2/21. Center for Inter-American Relations, 680 Park (249-8950).

BOB D'ALESSANDRO—Recent landscapes, thru 2/5. Pfeifer, 825 Madison (737-2055).

PATRIZIA DELLA PORTA/EDWIN HALE LINCOLN—Architectural transfigurations/Wild flowers of New England, thru 2/13. Neikrug, 224 E. 68th (288-7741).

HAROLD EDGERTON—Frozen motion by this professor at M.I.T., thru 1/30. Wolf, 30 W. 57th (586-8432).

ELEVENTH STREET—330 E. 11th (651-0829). Sat., Sun. 1-6. The Andes by Antman, Porter, Purchia, thru 3/7.

RISTORANTE
Romeo Salta
ITALIANISSIMO
PER ECCELLENZA
WHERE THE PREPARATION
OF THE FINE FOOD OF ITALY
IS AN EXPRESSION OF LOVE.
Visit the "Ed Sullivan", Aristocratic
Knights of Malta Banquet Room
For Parties from 25 to 65 Persons
30 West 56th St. N.Y.C. • 246-5772

The French Revolution!
Fine French fare at revolutionary low prices.
Luncheon • Dinner • Late supper
Daily, including Sunday
American Express Cards Welcomed.
la bonne soupe
48 West 55th Street
(Bet. 5th & 6th) 586-7650

JAZZ AT GARVINS
7 Nights at 10 PM
A Great Village Restaurant
19 Waverly Place AE MC V DC
Between B'way & 5th Ave. 473-5261

Call New York
Magazine for
Information
Call 880-0755, for NEW YORK Magazine's information about restaurant reviews and night spots; Broadway shows, Carnegie Hall, Lincoln Center and Madison Square Garden and information about past articles—all NEW YORK Magazine has created to help you to the world's greatest city. Courtesy of NEW YORK's Information Services Department. Just call 880-0755, Monday through Friday from 12:00 PM to 6:00 PM.

TEL. 242-2756
BIANCHI and MARGHERITA
OPERATIC ARIAS
AND OPERETTA
MUSICAL COMEDY
★★★★ CONTINENTAL CUISINE
CREDIT CARDS • CLOSED SUN
186 West 4th ST. (Bet. 6 & 7 Ave's.)

Le Quercy
Lunch/Dinner/Cocktails
FRENCH
PROVINCIAL
CUISINE
52 W. 55 / NY 265-8141

THE RAINBOW ROOM
ABOVE ALL
65 floors atop Rockefeller Center. Dining and dancing amid elegant art deco surroundings and spectacular views of the city. Pre-theatre, a la carte and after theatre menus.
The Rainbow Room 30 Rockefeller Plaza.
New York City. Res: 757-9090
And at The Rainbow Grill, "Kicks" a daring, delightful French cabaret revue produced by Peter Jackson.

"Nouvelle American Cuisine in Tribeca"
LAUGHING MOUNTAIN BAR and GRILL
148 CHAMBERS STREET, N.Y.
233-4434

SEVEN SEAS
167-03 UNION TPKE., FLUSHING, N.Y.
CHINESE - POLYNESIAN CUISINE
Luncheon • Cocktails • Dinner
Take Out Orders
Open 7 Days • Tel: 969-7070
Major Credit Cards • Party Facilities

ONE FIFTH AVENUE
BAR RESTAURANT
NEW YORK CITY 260-3434

IL MONELLO
Ristorante Italiano
★★★ FORBES, NEW YORK TIMES AND GOURMET
1460 SECOND AVE., (76 & 77) N.Y.C. 535-9310

Le Chambertin
FRENCH CUISINE
Lunch • Cocktails • Dinner • Party Facilities.
A La Carte After Theatre — Moderate Prices
An elegant French restaurant
in the heart of the theatre district
348 W 46 St Am X, MC 757-2154

hanratty's 1754 Second Avenue (bet. 91st & 92nd St's.)
Currently appearing
DICK WELLSTOOD
At the Solo Jazz Piano
TEL: 289-3200
DINNER
7 Days • 5:30 to 12

"THE BEST UNKNOWN STEAK HOUSE IN NEW YORK"
PRIME RIBS • STEAKS • FRESH FISH
LUNCH • DINNER
Just one block away for before & after theatre dining
THE SLATE
852 Tenth Ave. Corner 56th St.
Tel. 581-6340

ART

FOTO—492 Broome (925-5612). Self-images by Baden, "Valentines" by Kenny Evergon, Glendinning, thru 2/6.

JEFF GATES—Solarized "breast plate" series, thru 1/30. Samuel, 795 Broadway (477-3839).

IGNACIO GOMEZ-PULIDO—The bedroom, thru 2/12. French Cultural Services, 972 Fifth (570-4400). Mon.-Fri. 10-5.

GREY—NYU, 33 Washington Pl. (598-7603). A survey of the Judson Dance Theater from 1962 to 1966, in photos, videotapes, music; thru 2/16.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). 19th-century German photography/Portraits of Gropius, Van der Rohe, Kollwitz, Kokoschka, others by Erfurth, thru 2/14. Adm. $1.75. Tues. 11-8 (5-8, free); Wed.-Sun. 11-5.

WERNER MANTZ—Architecture and industrial landscapes of the 20's and 30's, 1/26-3/6. Prakapas, 19 E. 71st (737-6066).

MODERNAGE—1150 Avenue of the Americas (997-1800). Color views of the west facade of Annapurna, Nepal, thru 1/31.

DUANE MONCZEWSKI—Infrared and color scenes/Kenya by Ogden, abstraction by Needle, thru 1/29. Soho Photo, 15 White (564-9057). Fri.-Sun. 1-6, Tues. 7-9pm.

ABE NATHANSON—Urban images of Providence, thru 2/9. Central Falls, 478 W. Broadway (533-9481).

ROBERT RAUSCHENBERG—N.Y.C. in black and white, thru 1/30. Sonnabend, 420 W. Broadway (966-6160).

EVE SONNEMAN—Eight large color single images of a rose, Hester Street, volcanic ash, thru 1/30. Castelli, 4 E. 77th (288-3202).

GEORGE TICE—The last three decades in New Jersey, the Amish country, thru 1/30. Witkin, 41 E. 57th (355-1461).

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-4:45; Wed. 10-8; Sat., Sun. 10-5. Contribution $2.50; children $1.50. Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Seventeenth-Century Suriname Insects... Patterns of Paradise: Tapa cloth artistry; thru 2/14... Evolution, Darwin and the Beagle; thru 2/12... The Art of Animal Anatomy; thru April.

ASIA SOCIETY—725 Park Ave. (288-6400). 10-5, Thurs. 10-8:30, Sun. noon-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Eight Dynasties of Chinese Painting; thru 2/28.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $1.50 suggested donation. Art of the Archaic Indonesians; thru 1/31... French Decorative Arts of the 18th Century; thru 2/14... Humor in Japanese Prints; thru March... Of Corsets; thru May.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. In Small Stages: Puppets from the Collection; thru 3/7... Puppets: Art and Entertainment; thru 2/21... City Dwellings and Country Houses: Robert Adam and His Style; thru 4/11.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Tues.-Sat. 10-6; $1. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... A Year with Children; thru 3/21... Kandinsky in Munich: 1896-1914; thru 3/21... Dan Flavin: environmental florescent sculpture; 1/29-3/14.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2. The Book and Its Cover: Manuscripts and Bindings of the 12th through 18th Centuries... The Mamluk Revival: Metalwork for Religious and Domestic Use; thru July... Images of Jewish Women; thru 3/14... June Wayne: The Dorothy Series; thru 3/14... Between Holy and Profane: Xerography by Dina Dar; thru 3/14... Paintings of Moritz Oppenheim: Jewish Life in 19th Century Germany; thru 2/25.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. $3.50. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... 20th-Century French Drawings from the Robert Lehman Collection; thru 3/14... The Dancing Master's Kit; thru Jan 31... Costume Institute: The 18th-Century Woman; thru 9/5... Curators' Choice: Museum Purchases under $5,000; from 1/26... Exhibition of Fine Bindings by Frank Mowery; 1/26-2/26... Twentieth Century Art: Recent Acquisitions; thru mid-March... Renaissance Ornament Prints and Drawings; thru 2/14... **The Cloisters,** Fort Tryon Park: annual Cloisters Christmas display; thru 4/11.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. Free. The Seventy-Fifth Anniversary of the Morgan Library Building: Architectural drawings and mural designs of the original Library building; thru 2/7... The European Garden; thru 2/27... Lewis Carroll and Alice: 1832-1982; 1/28-4/18.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; free Tues. eve. Woven for Work: American baskets; thru 2/14... Folk Art Treasures from the Permanent Collection; thru 5/16.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. Designs to Dazzle: Fifty Years of Showgirl Costumes; thru 2/21... Manhattan: Contemporary Color Photographs of New York; thru 2/21... Introductions, Greetings and Farewells: Appropriate Attire; thru 5/4... Faerie-land in New York; thru 2/28... Tailored Images: New York Photographs by John Albok; thru 5/4... Dolls Magic Journey and Dolls that Traveled, thru 3/14.

MUSEUM OF MODERN ART, 11 W. 53rd (956-7070). Closed for expansion. No exhibitions until further notice.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $1.50. The Cries of New York: 21 watercolors painted in the 1840's by Nicolino Calyo... The Mayor's House: Gracie Mansion and Other Dwellings; thru June 1... Manhattan Observed: 14 Photographers Look at New York, 1972-1981; thru 4/1... A Briefe and True Relation: Colonial Americana from the Collections: thru 2/7.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. 96 Images: From Talbot to Stieglitz; thru 3/3... American Photographers and the National Parks; thru 2/3... Two Centenarians: Virginia Woolf and James Joyce; 1/25-6/30. **Library at Lincoln Center, 111 Amsterdam Ave.** Closed Sun. London Actor-Managers, 1700-1900; thru 1/30... Jacobus Stainer and the 18th-Century Violin Masters; thru 1/30.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Artists Make Art; thru 4/25... Annual Juried Exhibition ' 82; 1/30-3/14.

WHITNEY MUSEUM, Madison Ave at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2; free Tues. after 5. 20th-Century American Art: Selections from the Permanent Collection... Ceramic Sculpture: Six Artists; thru 2/7.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 1/30 at 10: Fine English Furniture. On view from 1/23. **East,** 219 E. 67th St. (570-414). 1/26 at 10: English & Continental Furniture, Oriental Rugs & Decorations. 1/29 at 2: American Paintings.

DOYLE, 175 E. 87th St. (427-2730). Next sale 2/3.

GREENWICH—58 E. 13th St. (674-4343). 1/27 at 6: 19th & 20th Century American, English, Continental Paintings. On view from 1/26.

PHILLIPS, 867 Madison Ave. at 72nd St. (570-4830). 1/25 at 4: U.S. & Foreign Stamps. On view 1/25. **525 E. 72nd St.** (570-4842). 1/28 at 11: Furniture and Decorations. On view from 1/24.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. 1/28 at 10:15 & 2: American 19th Century Folk Paintings, Drawings and Sculpture. On view from 1/23. 1/29 at 10:15 & 2: American Decorative and Historical Prints. On view from 1/23. **York Ave. Galleries,** at 72nd St. (794-3000). Mon. by appt. Tues.-Sat. 9:30-5, Sun. 1-5. 1/27 at 9:30 & 2: Sotheby's Arcade Auction. On view from 1/23. 1/27 at 2, 1/28 at 10:15, 1/29, 30 at 10:15 & 2: The American Heritage Auction of America. On view from 1/23. 1/30 at 3: Important American Furniture: The Collection of Joseph H. Hirshhorn. On view from 1/23. 1/28 at 10:15 & 2: Lustreware: The Collection of Dr. & Mrs. Warren Baker. On view from 1/23.

OTHER EVENTS

Happenings

AUTOMOBILE SHOW—At the Coliseum, Columbus Circle, 1/30-2/7. Over 600 1982-model cars, many mid-size, plus some special models like the DeLorean *car from* Ireland. Daily 11 a.m.-10:30 p.m., Sun. 11-8. $5; children under 12, $2.50.

YOU'RE ON YOUR OWN, with a couple of mixed-media entertainments coming up during the week. *Zone* Magazine, "a journal of the contemporary arts," plans a "Nothing" special issue in March, and some of the artists featured will turn up at a benefit for the issue, 1/25 at Symphony Space, Broadway and 95th St. (864-5400), at 8. Filmmaker Jonas Mekas will read his poetry, and choreographer Laura Foreman will offer a "readerless reading" of her own fiction—in dance, we assume. Composer John Cage, performers Mabou Mines, the Wooster Group, Spalding Gray, and punk/blues band the HiSheriffs of Blue will also be on hand. $8 admission. . . "The First and Last Brooklyn Dada Soiree," otherwise called Yugo's Ball, *is a project of composer Rick Russo and Com*pany: 1/30 from 3 p.m. on into the evening, and a part of Brooklyn Arts and Culture Association's Far-Out Month multi-media celebration. The advance on the ball says "a series of omnidiscipline arts occurrences inconsistent to bourgeois logic will be actuated," and if you know what that means, go and enjoy. It's $4, at the Downtown Cultural Center, 111 Willoughby St. (783-3077). John Polizzi, John Korcz, David Williamson, Brian Charles will be on hand, and since some of the participants are involved with music, there's sure to be some sound involved. More than that. . . to repeat: you're on your own.

ASTOR PLACE WALK, a tour of the historic area. Adventure on a Shoestring (265-2663). 1/31 at 2, meet SE corner of E. 8th St. and Broadway. $4.50.

THE ANNUAL WINTER ANTIQUES SHOW, traditionally one of the most beautifully designed and orchestrated among such events, is here again. The 28th annual, benefiting as usual the East Side House Settlement, is at the venerable and endangered Seventh Regiment Armory, Park Ave. and 67th St., thru 1/31. Early American, Art Nouveau, Oriental, French and English, and Art Deco furniture, art, glass, silver, textiles, rugs—the whole range is here. From the Winterthur Museum and Gardens in Delaware comes a display of its art objects called "Perspective on New York"—items designed and made by New York craftsmen. Eugene J. Kupjak's renderings on a one-inch-to-one-foot scale of some of Winterthur's Queen Anne-style rooms are on view, too. And there is a full schedule of antiques lectures; phone 665-5250 for details. Mon.-Sat. 11-9, Sun. 1-6. Admission, $5.

ICE CAPADES—Dorothy Hamill, Charlie Tickner, Lisa-Marie Allen, Barbie Smith, and Lorna Wighton and John Dowding in "Hello, World, Hello." "Flight to Kismet," "The Wizard of Ah's," "A Slice of Apple Pie" are some of the production titles, and there'll be a healthy slice of comedy and daredevil blade work. Madison Square Garden (564-4400), 1/27-2/7. 1/27 at 2, 7:30; 1/28, 29, 2/2, 4, at 7:30; 1/30, 2/6 at 11, 3, 8:30; 1/31, 2/7 at 1:30, 5:30; 2/3, 2/5 at 2, 7:30. Children's and seniors' discounts at some.

GREENWICH VILLAGE TOUR, a walk through the neighborhood. 1/27 at 6:30, meet at Sloane House Y, 356 W. 34th St. (760-5885). Free.

TO HELP CHOOSE A SUMMER CAMP, Walden School invites parents and their offspring to its annual National Children's Camp Show. It's an open house, too, and representatives from more than 75 camps will be holding forth at booths, to answer questions and talk with parents. Both day and sleep-away-from-home camps are sending people. Date is 1/31, 1-5, at Walden, 1 W. 88th St. (787-5315), and it's free.

SESSIONS ON HOW-TO, on a variety of subjects, are available everywhere these days, and the magic world "retire" is foremost. Among other institutions with some expert words for us on IRA's is Chemical Bank, with a series of free one-hour seminars, including a film and Q-and-A sessions. The four in Manhattan this week: at Parsons School for Design, 560 Seventh Ave., 1/25 at 6; Hunter College Playhouse, Park Ave. and 69th St., 1/26 at 6 and 8; Chemical Bank, 59 W. 86th St., 1/28 at 6. Reservations suggested; phone 212-261-2200 or 800-522-5418. . . "From Marline to Hawser"—what, but a workshop about rope? Learn about serving and splicing line, and about decorative ropework and basic knots as well. Where but at South Street Seaport Museum? Joe Scheurer will hold forth at his own Rope Shop, 163 John St., 1/30 , 2-4. It's $4 (766-9020). . . "Insights and Issues '82: On Concerns of the Professional Artist" should have some esoterica of use and interest to us, as well. The series of programs at the Queens Museum, Flushing Meadow (592-2405), begins 1/31 at 2:30 with Ferdinand Petrie demonstrating artists' materials. These are are free with museum admission, and you can get the whole schedule by phoning. . . Make yourself heard on the subject of subways! Sponsored by the Municipal Art Society and the Friends of the Parks, "Do You Really Want Better Subways?" is an evening at the Urban Center, Madison Ave. and 50th St., 1/29 at 7:30, and the speaker is Terrell W. Hill, national transit consultant. Admission,$1.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

METROPOLITAN OPERA BACKSTAGE—A tour from Sloane House Y, 356 W. 34th St. (760-5885), 1/30 at 10:30 a.m. Free.

CENTRAL PARK TOUR—"Cast-Iron Central Park," led by Joseph Bresnan. 1/31 at 2: Meet at the Dairy, 65th St. west of the Zoo off Fifth Ave. (397-3156). Free.

Sports

SOCCER—Cosmos, Byrne Meadowlands Arena, E. Rutherford, N.J. (212-265-8600). $8-$9.50; children, seniors $5.50-$7. 1/26 at 7:30, vs. Toronto.

SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-222-0224). $6-$16. 1/29 at 8:05, vs. Philadelphia.

HOCKEY—Rangers, Madison Square Garden (564-4400), $8, $11. Next home game: 2/14 at 7:35, vs. Quebec. . . **Islanders,** Nassau Coliseum, Uniondale N.Y. (516-794-4100), $12-$18. 1/26 at 8:05, vs. Pittsburgh. 1/30 at 8:05, vs. Minnesota.

BASKETBALL—Knicks, at Madison Square Garden (564-4400). $6-$14. 1/25 at 7:35, vs. Seattle.

RACING—The thoroughbreds are at Aqueduct. Daily except Tues. Post time, 1 p.m. $2.

Children

NEW YORK RENAISSANCE BAND, in "A Guide to the Renaissance Band." Symphony Space, Broadway at 95th St. (864-1414), 1/30 at 11 a.m. $4.

PINOCCHIO, with live actors. 92nd St. Y, Lexington Ave. (427-4410). 1/31 at 11 and 1. $3.50.

THE THREE BEARS, by Penny Jones & Co. Puppets. Greenwich House Music School, 46 Barrow St. (924-4589). Sun. at 1:30 and 3. $3. Reserve.

CHILDREN'S CABARET BRUNCH, with clown Deborah Jean Templin, mime-juggler Stanley Allan Sherman. City Lights, 347 Amsterdam Ave. near 76th St. (580-1368). 1/31, noon-2. $4, plus $2-$4 for refreshments.

WALLACE PUPPETS, *in "Peter and the Wolf" and* "The Frog Prince." Gramercy Puppet Theater, the Moravian Church, 154 Lexington Ave., at 30th St. (254-9074). 1/30 at 2. $2.50.

JAN HUS PLAYHOUSE, 351 E. 74th St. (772-9180). "Pinocchio," Sun. at 1. "Peter Pan Meets the Wicked Wizard," Sun. at 2:30. $3.

RUMPELSTILTSKIN—Nicolo Marionettes, at New York Stage Works, 15 W. 18th St. (691-9106). Sat. at 1, Sun. at 1 and 3. $3.50 (reservations a must).

ALICE MAY'S PUPPETS, in "The Mouse House," plus "Marionette Ballet." Origami Center, 31 Union Square West (255-0469). Sun. at 2. $2.

THE LITTLEST CLOWN, with the Pixie Judy Troupe. Pix's Place, at Wednesday's, 210 E. 86th St. (838-4346). Lunch, show, and "disco" dancing for the family. Every Sat., from noon. Show and dancing, $9.95. Lunch: children, $5; adults, $7.

CAPTAIN BOOGIE AND THE KIDS FROM MARS—A rock 'n' roll space odyssey. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $2.50; adults $3.50.

ANDROCLES AND THE LION—A musical by First City Co., Riverwest Theater, 155 Bank St. (243-0259). Sat., noon and 2. $3; adults $5.

LITTLE PEOPLE'S THEATER CO.—"Goldilocks," Sat. and Sun. at 1:30. "Humpty Dumpty Falls in *Love," Sat. and Sun. at 3. "Flash Gordon Saves the* Universe," Sat. and Sun. at 11 a.m. Courtyard Playhouse, 39 Grove St. (765-9540). $3 for 1:30 and 3 shows, $2 for 11 a.m. show. Reserve.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). 1/30 at 1:30: The Nifty Puppeteers in "The Three Wishes." $2. . . Following at 2:40, Please Touch demonstration. $1.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. Sat. at 11 a.m. 1/30: "A Day With Doodles the Clown," by Puppets to Go. Free.

ALFRED MEETS THE PRINCESS—Children's Improv. Co., at New Media Rep. Co., 203 E. 88th St. (860-8679). Sat. at 3:30. $3; adults $3.50.

ROBBO ONE SQUARE SIRKUS, a puppet circus by Puppets Unlimited. Williamson Theater, College of Staten Island, off S.I. Expwy. (462-3525). 1/31 at 1. $3.50. Followed by demonstration.

13TH STREET REPERTORY COMPANY—"The Emperor's New Clothes," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $2.50.

ME? TARZAN?—A marionette musical at Central Park's Marionette Theater, near CPW and W. 81st St. Reservations required (988-9093). Sat. at 10:30, 1, and 3. $1.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. Sat. and Sun. at 1, 2:30, 4. $4 (reservations required; all adults must be accompanied by a child).

CHILDREN'S "NIGHTCLUB" REVUES—**"Youngstars,"** a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 and 5:30. $4 minimum, $2 cover. . . **"The Early Show," performed by children ages 7-15. At The Fives, 555 W. 57th. St. (757-4303). Sat. at 2 for brunch, show at 3. $4 minimum, $4 cover.**

CINDERELLA, a new musical by Barbara Schaap. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). 1/29 at 8, 1/30 at 1, 3:30 , 8; 1/31 at 1, 3:30. Matinees $3.25, eves. $4.75.

METROPOLITAN MUSEUM—Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the 2nd-floor Children's Bookshop: Sat. and Sun. at 3: Storytime. . . 1/30 at 1:30: Illustrator-storyteller Uri Shulevitz, with his new puppet theater. . . 1/31 at 1:30: Illustrator-storyteller Stepan Zaurel from Italy: Venetian Treasure. Free with museum admission.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). 1-5 Wed.-Fri. and Sun. 11-5 Sat. $1, adults $2. Multimedia museum. Games, demonstrations, etc. Also after-school workshops in many subjects. . . Story Theater, tales and games for ages 4-8. Wed. at 2, Thurs. at 3:30. . . The Listening Laser. . . Exhibit; "Babar and His Friends". . . 1/30: Down to Earth, science-art workshops exploring facial contours and the art of face decoration; at 1:30 and 3.

HUDSON PARK PUBLIC LIBRARY, 10 Seventh Ave. So. (243-6876). 1/26 at 10:30 a.m: films. Free.

YORKVILLE PUBLIC LIBRARY, 222 E. 79th St. (744-5824). 1/28 at 4: Films, ages 3-8. Free.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). School days except Tues. 1-5; weekends 10-5. Free. Workshops, library, learning exhibits; special exhibit: Ashanti to Zulu, African arts and crafts. Films Sat. and Sun. at 1:30.

QUEENS MUSEUM—Drop-in arts-and-crafts workshops for families, every Sun. at 1:30. N.Y.C. Building, Flushing Meadow, Corona Park (592-2405). Sun.: Drop-in family workshops and films, 1:30-4. Admission by museum contribution.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri. 3-5; Sat. Sun. 1-5. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. . . 1/30 at 2: Put Your Head in the Past; how children dressed through history; workshop on paper clothing. Free with museum admission. 1/31 at 2: Children's Dance Ensemble, from modern to ballet. $1, adults $2 (includes museum admission).

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $10 and under***
(M)	**Moderate—Mostly $10-$25**
(E)	**Expensive—Mostly $25 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for a meal per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, sautéed shrimp & scallop on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

CASA BELLA—127 Mulberry St., 431-4080. Neapolitan-Sicilian. Spcl: veal chop Casa Bella. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 1 a.m. Pianist nightly to 3 a.m. **(M)** AE, CB, DC, MC, V.

THE COMMISSARY—99 Hudson St., 431-1017. Casual. American-Nouvelle. Spcls: calves liver with coriander sauce, poached striped bass beurre blanc catalan. Res. nec. D Mon.-Sat. 6-12:30. S Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4 **(M-E)** AE, DC, MC, V.

DOSANKO—19 Murray St., 964-9696. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-8. Closed Sat.-Sun. **(I)** No Credit Cards

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut mousseline, feuilleté of veal kidneys in pommery mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-3:30. Ent. **(M-E)** AE, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

HOUSE OF CHINA—16 Bowery, 233-8210. Casual. Cantonese. Spcls: pan fried flounder, Peking spareribs, Chinese steak with jade tree. Res. sug. Open Sun.-Thurs. 11:30-11:30, Fri.-Sat. to 1 a.m. Private parties for 80. **(M)** AE, MC, V.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. **(M)** AE.

RAOUL'S—180 Prince St., 966-3518. Dress opt. Provençal French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only 6:30-12:30 daily. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., 226-3545. Casual. French-American. Spcls: pot-au-feu, grilled fish with mesquite wood. Res. sug. L Tues.-Sat. noon-3:30. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M-E)** AE, DC, MC, V.

SOHO RABATA—143 Spring St., 431-3993. Casual. Japanese Country. Spcls: sushi, teriyaki, yakitori, tempura. Res. nec. L Tues.-Sat. noon-2:30. D Mon.-Fri. 5-11, Sat. 4-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Ent. nightly. Private room for banquets. Valet parking for D. **(M)** AE, CB, DC, MC, V.

VISTA INTERNATIONAL—3 World Trade Center, 938-9100. **American Harvest:** Formal. American. Spcls: duck with pineapple, trailblazer leg of lamb, shaker lemon pie. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M) Greenhouse Restaurant & Wine Bar:** Casual. Regional American. Res. nec. Open daily B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. 6-10:30. **(M) Tall Ships Bar:** Casual. American. Spcls: pot pies & sandwiches. Open Mon.-Fri. 11:30-8:30. Cocktails Sat. 5-1 a.m., Sun. 1 p.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

WASHINGTON STREET CAFE—433 Washington St., at Vestry, 925-5119. Casual. American-Continental-Wine Bar. Spcls: fish daily, fresh pasta. Res. sug. L Mon.-Fri. noon-6. D Sun.-Thurs. 6-2, Fri.-Sat. to 4. Br Sun. noon-6. **(M)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res nec. **(E). Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D nightly 6-2 a.m. Br Sun. noon-3:30. Ent. 11 p.m.-4 a.m. **(M)** AE.

Greenwich Village

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4:30-11, Fri. to 1, Sat. 1-1, Sun. 1-11. Child's D. **(I-M)** AE, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, veal Cafe Espanol, paella. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. **(M)** AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Casual. Continental. Spcl: fritto misto. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. **(M)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M-E)** AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: veal chop, fresh fish, pasta, garden-fresh vegetables. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-11:30. Br Sun. noon-3:30. Pianist nightly. **(M)** AE, MC, V.

DA SILVANO—260 6th Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(E)** No Credit Cards.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. L Mon.-Fri. noon-4. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Castilian-Spanish. Spcls: mariscada, paella, crabmeat in green sauce. Res. sug. D Sun., Tues.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. Private parties. **(M)** AE, CB, DC, MC, V.

K.O.'s—99 Bank St., 243-0561. Casual. American. Spcls: double porterhouse steak, prime rack of lamb, fresh fish daily. Res. sug. D Sun., Tues.-Thurs. 5-10:30, Fri.-Sat. to 11:30. Closed Mon. **(M)** AE, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Dress opt. French. Spcls. of the day. Res. nec. L Mon.-Sat. noon-3. D daily 5:45-11:30. Br Sun. noon-4:30. **(M)** AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TRATTORIA DA ALFREDO—90 Bank St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha with beef chunks, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(M)** No Credit Cards.

VILLAGE GARDEN—49 Charles St., at W. 4th St., 242-2155. Casual. Japanese-American. Spcls: sushi, komochi-tai steak à la Garden. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

WEST 4TH STREET SALOON—174 W. 4th St., 255-0518. Casual. American-Continental. Spcls: Greek salad, tortellini crema, double pork chops. Res. sug. L Mon.-Sat. 11-5. D daily 5-midnight. S Sun.-Thurs. to 2 a.m., Fri.-Sat. to 3 a.m. Ent. Br Sun. 11-5. Private parties. **(M)** AE, CB, DC.

THE WOK—173 Seventh Ave. So., at Perry St., 243-6046. Casual. Hunan-Szechuan. Open Mon.-Fri. noon-midnight, Sat. 2-2 a.m., Sun. 2-midnight. Banquet facilities. **(I-M)** AE, MC, V.

Z RESTAURANT—117 E. 15th St., 254-0960. Casual. Greek. Spcls: moussaka, fried squid, exochiko. L Tues.-Fri. 11:30-3. D Tues.-Fri. 5-11, Sat. 1-11:30, Sun. 1-10:30. Closed Mon. **(I)** No Credit Cards.

RESTAURANT DIRECTORY

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I-M)** AE, DC, MC, V.

BLOOMSBURY—540 Third Ave., at 36th St., 689-8046. Casual. American. Spcls: baby back-ribs, chicken & ribs, hamburgers. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-4. **(M)** AE, MC, V.

CEDARS OF LEBANON—39 E. 30th St., 725-9251. Casual. Middle-Eastern. Spcls: shish kebab, falafel. Res. sug. L daily noon-3. D daily 5-11. Complete L & D. Belly dancer Fri. & Sat. **(I)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican-Spanish. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, stone crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L 11:45-3. D 5:15-9. S 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(M)** AE, CB, DC, MC, V.

HORN & HARDART-AUTOMAT—200 E. 42nd St., 599-1665. Casual. American. Spcls: baked macaroni & cheese, fresh steamed vegetables plus the automat windows. Open daily 6 a.m.-10 p.m. **(I)** No Credit Cards.

JIMMY LA GRANGE ROOM—120 E. 39th St., in Tuscany Hotel., 686-4666. Dress opt. Italian-Continental. Spcl: chicken Kiev, breast of chicken Gismonda. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: paella, cassoulet, chicken paillard, penne alla vodka. Res. nec. Open daily 11-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, MC, V.

LA PETITE AUBERGE—116 Lexington Ave., at 28th St., 689-5003. Casual. Provençal dishes in recreation of French inn. Spcl: pigeon aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D daily 5-11. Private party room. **(M)** AE.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish-English. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

O'CASEY'S—22 E. 41st St., 685-6807. Dress opt. American-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Fri. & Sat. Reduced-rate parking in bldg. **(I-M)** AE, MC, V.

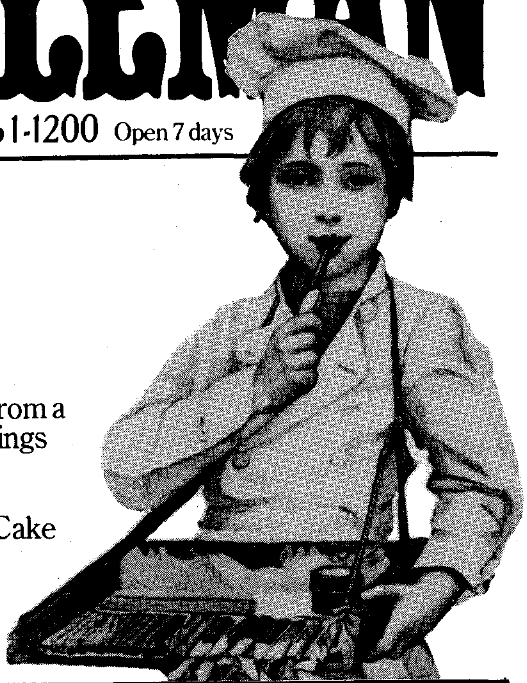
ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat. & Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

RETURN TO THE ERA OF

THE CATTLEMAN®

5 E. 45th St., NY, (212) 661-1200 Open 7 days



Chocolate Festival

Jan. 18 - Feb. 21

- Build your own Sundae with Hot Fudge Sauce, or choose from a variety of other delicious toppings
- Chocolate Cheesecake
- Black Bottom Pie
- Cattleman's Real Chocolate Cake
- 2 Frusen Glädjé Chocolate Ice Creams
- Chocolate Bavarian

Free Parking at Meyer's Garage, 46th St. between Madison & Fifth, with dinner 5-12 pm except Sundays.

©THE CATTLEMAN INC., 1982

"Come to our place and Shrimp it up!"

We'll have you yelling "Shrimp! Shrimp! Hooray!" in no time. Because we'll give you all the Shrimp and Salad you can eat plus Beer, Wine or Sangria with dinner.* Of course you'll love Beefsteak Charlie's famous thick, tender, juicy Steaks and the kids'll love our delicious Burgers. We give you a lot for a little—we always have and we always will.

MANHATTAN
QUEENS
BROOKLYN
BRONX
STATEN ISLAND
NASSAU
SUFFOLK
WESTCHESTER
NEW JERSEY
CONNECTICUT

Beefsteak Charlie "We won't stop giving...

Beefsteak Chuck ...until you say 'Uncle!'"

Check your local directory for the Beefsteak Charlie's nearest you.
*Void where prohibited by law.

BEEFSTEAK CHARLIE'S®

©Beefsteak Charlie's 1982

RESTAURANT DIRECTORY

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. **(I-M)** AE, CB, DC, MC, V.

RISTORANTE DOMENICO—120 E. 40th St., 682-0310. Dress opt. Northern Italian. Spcls: veal piccante, red snapper marichiaro, lobster fra diavolo. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, veal scaloppine, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SAPPHIRE—135 Third Ave., at 15th St., 260-7690. Casual. Mandarin - Hunan - Cantonese - Szechuan. Spcls: Peking duck, beef with orange flavor, Queen Young jumbo shrimp, Sapphire seafood delight. Res. sug. Open Mon.-Fri. 11-10:30, Sat.-Sun. 11 a.m.-11:30 p.m. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, Park Ave. at Grand Central, 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

YOUNG BIN KWAN—10 E. 38th St., 683-9031. Casual. Korean-Japanese. Spcls: poolgoki, kalbikooi, sashimi. Res. sug. Open daily noon-11 p.m. Pianist Mon.-Fri. eves. Private parties 20-200. **(I-M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued baby-back ribs, incl shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. **(I-M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Open Sun.-Thurs. 11 a.m.-4 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. English-French. Spcls: mutton chop, London mixed grill, oysters with leek mousse, Cambridge burnt cream. Res. nec. B Mon.-Fri. 8-11. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

MCFEELY'S—565 W. 23rd St., 929-4432. Casual. Continental-American. Spcls: steak au poivre, bluefish, schnitzel. Res. sug. D daily 5-midnight. Pianist Tues.-Sun. 9-1 a.m. **(M)** AE, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Casual. Continental-Nouvelle. Spcls: Ballroom pillow of chicken, marinated saddle of lamb poivrade, baked brook trout and salmon ricard, sorbet. Res. sug. D daily 6-11. S daily 11-2. Ent. **(M-E)** AE, MC, V.

NEW YORK STATLER—Seventh Ave. & 33rd St., 736-5000. **Haymarket Restaurant and Fireplace Lounge:** Turn-of-century dining room. Casual. B from 7 a.m. L from 11:30. D 5:30-10. **(M). Penn Bar:** L cocktails until 2. Sun. noon-2 a.m. beverages only. **(I-M). Lobby Bar** B 6:30-10. Beverages 11:30-10 p.m., Sun. from noon. AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostane, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-10, Fri. to 11:30, Sat. to midnight. Complete D 5-10. Pianist Mon.-Sat. from 5. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(M)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br Sun. noon-3. Late menu from 10:30 p.m. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: calves liver dill, lacquered roast duckling, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. AE, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. **(I)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 3:30-11, Sat. 4-11:30, Sun. 4-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 4. Br Sun. 11:30-4. D Sun. 4:30-11. **(I)** AE, DC, MC, V.

DOSANKO—10 E. 52nd St., 759-6361. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat.-Sun. noon-8. **(I)** No Credit Cards

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. American-French. Spcls: rack of lamb, duckling à l'orange, sole amandine. Open Mon.-Fri noon-4 a.m., Sat & Sun from 5. **(M)** AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provençal French. Spcls: veal chop, poached salmon. Res. nec. Open Mon.-Sat. noon-midnight. Br. Sat. 11:30-3:30. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CHANSONETTE—890 Second Ave., at 47th St., 752-7320. Dress opt. French. Spcl: rack of lamb. Res. sug. D only Mon.-Sat. 6-2 a.m. Complete D. Shows & dancing. Reduced-rate D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: dentice in bianco, pollo Valentino, scaloppine Boscaiola. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

L'OLIVIER—248 E. 49th St., 355-1831. Casual. French. Spcls: braised salmon with apple cider sauce, confit de canard, médaillon de veau with Roquefort cheese sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d' agneau aux poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D daily 6-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11, Sun. from 5. Complete L & D. **(M-E)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

MONA LISA—936 Second Ave., bet. 49th & 50th Sts., 421-4497. Casual. Italian. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30, Sun. 2-10. S to midnight. **(M)** AE, CB, DC.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORMONDO—541 Lexington Ave., bet. 49th & 50th Sts., 935-9570. Dress opt. Italian-Continental. Spcl: steak. L daily 11-4. D daily 6-1 am. Complete D **(M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRONTO RISTORANTE—801 Second Ave., at 43rd St., 687-4940. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Fri. 11:30-4:30. D Mon.-Fri. 5-11:30. Closed Sat.-Sun. **(M)** AE, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini with red caviar, pelmeni, pirozhki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(E)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(M)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, homemade pastry & ice cream. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. **(M-E). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. Juke Box. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m.Pianist 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Italian. Spcl: veal chop Milanese. Open Mon.-Fri. noon-11:30, Sat.-Sun. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinère, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. **(M)** AE, CB, DC, MC, V.

ARTHUR'S—44 W. 56th St., 581-9765. Casual. Continental-American. Spcls: steak, lobster. L Mon.-Sat. 11:30-3. D Mon. 4-8, Tues.-Sat. 4-midnight. Complete D. Singing waiters and waitresses. Ent. nightly from 5:30. No min. or cover. Parties. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. & major holidays. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Sat. 11 a.m.-11 p.m. Discount D parking. Closed Sun. **(I)** AE, MC.

DI PINTO DI BLU—54 W. 45th St., 840-1284, 997-9112. Casual. Continental-Northern Italian. Spcls: hot antipasto, deplumé de veau, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4-10. Closed Sat.-Sun. Free parking after 5. **(M)** AE, CB, DC, MC, V.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-4. D daily 4-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

EL JEREZ—234 W. 56th St., 765-4535. Dress opt. Spanish. Spcls: paella, mariscadas. Res. sug. L Mon.-Fri. noon-3. D daily 3-11. **(I-M)** AE, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. **(M)** AE, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 7:30. Closed Sun. **(M)** AE, CB, DC, MC.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Closed Sun. **(M)** AE, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2. Complete L & D. Free D parking after 5:30. **(I-M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—144 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. noon-2 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KONA TIKI—163 W. 52nd St., 246-5656. Casual. Hawaiian-American. Spcls: shredded duck with Chinese vegetables, sirloin & king crab leg. Res. sug. Open Sun.-Thurs. 11:45-3 a.m., Fri.-Sat. to 4 a.m. Dancing from 10. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(M)** AE, DC, MC, V.

VILLAGE GREEN
531 Hudson Street
New York, N.Y. 10014
(212)255-1650

BIENVENUE
French Restaurant
LUNCHEON
DINNER
VISA
MASTER CHARGE
A-E.
21 EAST 36th STREET 684-0215

RIPENED Peaches PLEASURES
Taste unique soups, fresh entrees,
Great breads, unusual desserts
353 East 77th Street 249-8511

MUSIC LOVERS RENDEZVOUS
ASTI
ITALIAN AMERICAN CUISINE
13 EAST 12th ST. AL-5-9095

A Culinary Exploration
VARIATIONS
Cocktails & Dinner served
Mon. to Sat. from 5:30 P.M.
Romantic Piano & Songs
By JORGE RIOS
In Chelsea-358 W.23 St.NYC-Res:691-1559

NORTHERN ITALIAN CUISINE
Luncheon · Cocktails · Dinner
Private Party Room
La Fenice
242 E. 58th ST. (bet. 2nd & 3rd Aves.)
Closed Sunday – Tel: 759-4660

Fonda La Paloma (Inn of the Dove)
New York's Finest
Mexican Cuisine
Strolling Guitarists
256 E. 49th St. · Res. 421-5495

LE VERT-GALANT—109 W. 46th St., 582-7989. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—119 W. 56th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French. Spcls: mille-feuille de ris de veau, salad of lobster, tourte de faisán. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MILDRED PIERCE—345 W. 46th St., 582-4801. Casual. American-Continental. Spcls: broiled brie with fruit, chili, fresh pasta, rack of lamb. Res. sug. L Tues.-Sat. noon-4. D daily 5-midnight. S daily to 2 a.m. Br Sun. noon-4. Pianist Thurs.-Sat. **(M)** AE, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: bratwurst roesti, boeuf bouelle, emmence zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

NEW YORK HILTON—Ave. of the Americas & 53rd St., 586-7000. **Hurlingham's:** Dress opt. International cuisine. Res. sug. B Mon.-Fri. from 7:30 a.m., Sat.-Sun. from 8. L daily noon-2:30. D & S 5-11:30. Pianist nightly 6-11:30. **(M). Sybils:** Res. sug. Buffet L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30-3. D & S nightly 8-11:30. Cocktails and dancing to 4 a.m. **Mirage Lounge:** open for cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. **Kismet Lounge:** Cocktails daily 5-1 a.m. Ent. 6-midnight. **International Promenade:** Cocktails 11:30 a.m.-3 a.m., Sun. from noon. Afternoon tea. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

PROMENADE CAFE—Rockefeller Ctr., 757-5731. Casual. American-Continental. Spcls: roast prime ribs, chops, salads. L Mon.-Fri. 11:15-3. D daily 4:30-10:15. Br Sat.-Sun. 11:15-3. Private party room for 200. **(M)** AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikka. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5:30. Complete D. Pianist Eddie Heywood Mon.-Sat. 7-11. **(E)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(E).** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M-E)** AE, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion:** Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. **(M-E).** Downstairs, **Fondue Pot:** L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. **(I-M). Bell Bar and Lounge:** L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open noon-midnight daily. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: paglia e fieno, scaloppine Anna Elisabetta, mignonette Casino. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Third Ave. at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued baby back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11-4. D daily 4-11. **(I-M)** AE, DC, MC, V.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(I-M)** AE, CB, DC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. **(I)** AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

OLIVER'S—141 E. 57th St., 753-9180. Casual. American. Spcls: prime ribs, lobsters, hamburgers, salads. L Mon.-Fri. 11:30-5, Sat. from noon. D Mon.-Wed. 5-midnight, Thurs.-Sat. to 1. Br Sun. noon-4. **(I-M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oak Room:** Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(E) Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

THURSDAY'S—57 W. 58th St., 371-7777. Casual. Spcls: fish, steak, burgers. Res. sug. Continuous menu from noon. Spec. champagne Br Sun. noon-4. Dancing after 10 p.m. & Br Sun. **(I)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRATTORIA PINO—981 Third Ave., at 59th St., 688-3817. Casual. Italian. Spcls: pasta, Italian pizza, stuffed artichoke hearts. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to 12:30, Sun. 4-11. **(I)** AD, DC.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

ADAM'S RIB—23 E. 74th St., off Volney Hotel lobby, 535-2112. Dress opt. American. Spcl: roast prime ribs of beef. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. & Sat. 4:30-11:30, Sun. 4:30-10:30. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 5-midnight, Fri. to 1, Sat. 6-1, Sun. 6-midnight. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Formal. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

CZECHOSLOVAK PRAHA—1358 First Ave., at 73rd St., 988-3505. Casual. Czechoslovakian. Spcls: duck, goose. Res. sug. L Mon.-Sat. noon-4. D Mon.-Sat. 4-11, Sun. from noon. Parties up to 80. **(M)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **Seafood Room:** Formal. Oriental Seafood. D daily 5:30-1:30. Res. sug. **Sushi & Sashimi Bar:** Open daily from 6 p.m. **Aquarium Lounge:** Ent. Tues.-Sat. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, omelettes, salad. Open daily 11:30 a.m. to legal closing. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA FOLIE—21 E. 61st St., 765-1400. Jacket required. French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. **(E)** AE, CB, DC, MC, V.

L'AIGLON—1568 First Ave. at 81st St., 628-4100. Dress opt. Continental-Nouvelle. Spcls: bouillabaisse (Fri.), veal L'Aiglon, seasonal game. Res. nec. D Mon.-Sat. 5:30-11:30. Pre-theater D 5:30-6:30. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

L'ANGOLETTO—1491 Second Ave., at 78th St., 861-4146. Casual. Northern Italian. Spcls: gnocchi tre colore, zuppa de pesce, cannelloni, scaloppine al'Angoletto. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30, Sun. 1-10. Private parties for 50. **(M)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE JACQUES COEUR—448 E. 79th St., 249-4920. Dress opt. French cuisine. Spcl: seasonal game. Res. sug. D only Tues.-Sun. with seatings at 7 & 9. Closed Mon. **(M-E)** AE, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. **(E)** AE.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French cuisine. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: seafood Savannah, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon.-Fri. 5-midnight, Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: goujonette of sole, breast of chicken Virginia, steamed shrimp, feuillete of scallops. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

QUO VADIS—26 E. 63rd St., 838-0590. Formal. French. Spcls: rack of lamb, roast pheasant Souvaroff, souffle au chocolat. Res. sug. L Mon.-Sat. noon-3:30. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE REGENCY—Park Ave., at 61st St., 759-4100. **Le Restaurant:** Dress opt. Continental. Spcls: red snapper en croûte, mignon of lamb Bretton. Res. sug. B daily 7-11. L daily noon-3. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

RUC—312 E. 72nd St., 650-1611. Casual. Continental. Spcls: boiled beef with dill sauce and dumplings, roast duckling with sauerkraut and dumplings, beef goulash. Res. sug. L Sat.-Sun. noon-5. D daily 5-11. **(I-M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. **(M)** AE, CB, DC, MC, V.

WOODS—718 Madison Ave., bet. 63rd & 64th Sts., 688-1126. Casual. Continental. Spcls: steamed vegetable plate, pasta. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. Br Sat. noon-3, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh fish, seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar open to 4 a.m. Glass enclosed café. Also 540 Second Ave., at 30th St., 684-4207. **(I)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. **Bay Ridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

LISANNE—448 Atlantic Ave., bet. Nevins & Bond Sts., 237-2271. Casual. French. Spcls: poached salmon with sorrel sauce, veal chop with morels, cornish hen stuffed with zucchini & cheese. Res. nec. D Tues.-Sat. 6-10:30, Sun. 4-10. Closed Mon. **(M)** MC, V.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Tues.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. Closed Mon. **(I-M)** AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. Free launch service. **(E)** AE, DC.

TOMMASO'S RESTAURANT—1464 86th St., 236-9883. Casual. Continental-Italian. Spcl: coniglio piccante con polenta. Res. sug. D Tues.-Thurs. 4-11, Fri.-Sat. to 1 a.m., Sun. noon-10. Closed Mon. **(I-M)** AE, CB, DC.

Queens

AMBER LANTERN—Flushing, 150-24 Northern Blvd., 445-9500. Dress opt. Continental-American. Spcls: veal zangara, fresh fish daily. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 2 a.m. Br Sun. 11-3. Ent. & dancing. Private parties 10-200. **(M)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

DAZIE'S—Sunnyside, 39-41 Queens Blvd., 786-7013. Casual. Italian. Spcl: veal armando. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Thurs. 4-11, Fri. to midnight, Sat. 2-midnight, Sun. 2-11. Complete L & D. Ent. Fri.-Sun. eve. Free parking. **(M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

SUSHI KAZU—Flushing, 41-32 Main St., 939-4004. Japanese. Tatami room. Sushi bar. Spcl: shabu shabu. D Mon.-Tues., Thurs.-Fri. 5-11, Sat. noon-11, Sun. noon-10. Complete D. Free parking. Closed Wed. **(I-M)** AE, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488.
Call for latest information as to when and where They're playing.

BLUE NOTE—131 W. 3rd 475-8592. Three shows nightly, beginning at 10. 1/25, Daniel Licht Quartet. 1/26-31, Clifford Jordan & Barry Harris Quartet. AE, MC, V.

THE BOTTOM LINE—15 W. 4th 228-7880. Shows at 9 & midnight. 1/25, "Blue Monday." 1/26, The Red Rodney; IRA Sullivan Quintet. 1/27, Arlo Guthrie. 1/28, Crystal Ship. 1/29, 30, An Evening of Doo Wopp. No credit cards.

CHILIE'S—142 W. 44th 840-1766. Chili parlor with entertainment by blues singers. AE, CB, DC, MC, V.

CODY'S—16th St. & 6th Ave. 620-0377. 1/26, Thundertones. 1/27, The Internationals. 1/28, Old Friends. 1/29, 30, Desperate Men. 2/2, Blue Sparks from Hell. AE, V.

THE COOKERY—University Pl. at 8th 674-4450. Sun.-Tues., singer pianist Arthur Siegel. Wed.-Sat., blues singer Alberta Hunter with Gerald Cooke on piano and Jimmy Lewis on bass. MC, V.

EAGLE TAVERN—355 W. 14th 924-0275. Mon., Irish Session. 1/28, Alan Feldman with Ken Kosek and Scott Ainslie. 1/30, Major Contay and the Canebrake Rattlers. 1/31, Peter Spencer and Marty Brennan. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 1/31, Bill Kirchner Nonet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave. 533-7902. 1/26-31, guitarist Joe Pass, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—Bleecker St. at Broadway 254-3130. Small room with a restaurant upstairs. Showtimes at 10:30 & 12:30. No credit cards.

FOLK CITY—130 W. 3rd 254-8449. 1/25, Hootenanny. 1/28, Mike Glick. 1/29, Cliff Eberhardt Band; The Stories. 1/30, Jim Scott and Radiance. 1/31, Proper I.D.; 4-Way Ping. Shows at 9:30 & 11. No credit cards.

FREDDY'S—308 E. 49th 888-1633. Restaurant/bar/cabaret. 1/25, 26, Susan Victor. 1/27-30, Ronn Lucas. AE, DC, MC, V.

GINGER MAN—51 W. 64th 399-2358. Wed. Showcase, 9-midnight. The Harlem Blues & Jazz Band, featuring Bobby Williams, Eddie Durham, George James and others, Thurs. 9 & 10:30, Fri. & Sat. 9, 10:30 & midnight. Miss Rhapsody and Ram Ramirez join them on Thurs. AE, DC, MC, V.

GREENE STREET—101 Greene St. 925-2415. Multilevel floors for entertainment. 1/25, Bob Cunningham & Bross Townsend. 1/26, 27, Eddie Daniels. 1/28-30, Ruth Brown. AE, MC, V.

GREGORY'S—63rd & First Ave. 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Joe Puma Trio featuring Alicia Sherman. Mon.-Sat., 7-10, pianist Don Golson. 1/31, 2/7, Kitt & Mike Moran. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Music Room: 1/26-2/6, John Wallowitch plays Tues.-Sat. from 6:30-8. 1/28, 29, singer Judy Kreston & pianist David Lahm; at 9:30. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center 938-1111. Tues.-Sat., 7:30-1:00 a.m., The Chuck Folds Trio play for dancing, alternating with pianist Judd Woldin. Sun. 4-midnight, Roger Paige Trio & Mon. 7:30-12:30, Roger Paige Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 1/29, 30, Harold Danko's Mainstream. No credit cards.

JIMMY RYAN'S—154 W. 54th 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KENNY'S CASTAWAYS—157 Bleecker 473-9870. Mondays, 8:30-11:30, Showcase. 1/28-30, Tom Pacheco and the Thunderhawks. No credit cards.

KNICKERBOCKER SALOON—33 University Pl. 228-8490. Atmospheric jazz and dining room with music starting at 10. 1/26-30 pianist Cedar Walton with Ron Carter on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—Thompson & Bleecker. 228-3788. Jazz club. 1/25, 26, The Bobby Moses Nonette. 1/27-30, Muhal Richard Abrams Quartet. 1/31, Don Cherry, Eddie Blackwell & Charlie Haden. 2/1, 2, Albert Dailey Quartet.

MARTY'S—Third Ave. at 73rd 249-4100. Thru 2/6, Mort Sahl, Mon.-Thurs. at 9 & 11; Fri. at 10 & midnight, Sat. at 11. AE, MC, V.

MICHAEL'S PUB—211 E. 55th 758-2272. Thru 2/27, jazz pianist George Shearing, two sets Tues.-Sat. beginning about 9:15. Mon., The New Orleans Funeral & Ragtime Band. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave. 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band with Sunny Gale. Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th 228-8888. Dance to the Big Beat; Showtime 11:30. 1/25, Attention. 1/26, Jo Marshall. 1/29, 30, The Rockats. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So. 242-4694. 1/25, Ed Palermo Big Band. 1/26, Chuck Loeb. 1/27, Bob Mintzer. 1/28, 29, Ronnie Burrage with Wynton Marsalis, Branford Marsalis, Kenny Kirkland. Music at 10, 11:30, & 1 a.m. MC, V.

S.N.A.F.U.—Sixth Ave. at 21st 691-3535. 1/26, Burke & Douglas. 1/27, Marc Black. 1/28, Lou Tattoo. 1/29, Shades. 1/30, Raun Mackinnon. 1/31, Michael Callen. AE, MC, V.

SWEET BASIL—88 Seventh Ave. So. 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 1/25, Harry Sheppard Trio. 1/26-30, Archie Shepp Quintet. 1/31, 2/1, Tiny Grimes & Friends. AE, MC, V.

SWEETWATER'S—170 Amsterdam. A next-to-Lincoln Center eatery with entertainment. 1/26-2/6, Gail Wynters sings, Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

TRAMPS—125 E. 15th 777-5077. Thru 2/14, blues specialist Cousin Joe. No credit cards

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 1/25, Ray Barretto and His Orchestra. 2/1, Orchestra Harlow with Larry Harlow and jazz soloist David Valentin. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So. 255-4037. 1/25, 2/1, Mel Lewis Big Band. 1/26-31, Kenny Burrell Trio. No credit cards.

THE WEST END—2911 Broadway 666-9160. Jazz, nightly from 9. 1/25, Bill Wurtzel. 1/26-31, Jo Jones & Friends. MC, V.

Country/Western

CITY LIMITS—10th & Seventh Ave. 243-2242. Country music and dancing. 1/25-30, Kate Toomey & the Rainbow Riders. No credit cards.

LONE STAR CAFE—Fifth Ave. at 13th 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 1/25, Randy Barlow. 1/27, The Mini Fourteens with Peter Aykroyd. 1/28, Roy Buchanan. 1/29, 30, Cobble Mountain Band & Nevard and the Barrelhouse Boys. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave. bet. 48th & 49th 751-5470. Country music hang-out. 1/25-27, Peach Fish Pie. 1/28-31, Southern Cookin'. AE, DC, MC, V.

SUNDOWN—227 E. 56th 755-1725. Country & Western music plus dancing nightly, from 8-4 a.m., shows at 10. 1/25, Clogging Lessons; Jim Lauderdale. 1/26, Dixie Doughboys. 1/27, Blackwater. 1/28, Green Grass Cloggers; Cimarron. 1/29, 30, Kathleen Winn; Jim Lauderdale. No credit cards.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave. 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

CITY LIGHTS NY—347 Amsterdam Ave. 580-1368. Comedy club/restaurant. Tues.-Thurs., Sun. at 9. Fri. & Sat. at 9 & 12. MC, V.

DANGERFIELD'S—1118 First Ave. 593-1650. Impressionist Dennis Blair, Mon.-Sat. at 9:30 and midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave. 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC. V.

IMPROVISATION—358 W. 44th 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave. 308-2733. Professional magicians appear Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, Cozart and Roberts, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St. 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., Pamela Smith. Thurs., Guy Davis. Fri. & Sat. thru Jan., Chuck Sacci. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave. 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave. bet. 58th & 59th 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 62nd 688-8501. Dining room, plus dancing to authentic Brazilian pop music, with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V.

ELECTRIC CIRCUS—100 Fifth Ave. 989-7457. A three-level complex, featuring disco, light show, local bands, live acts, *everything!*. 1/30, Randy & the Rainbows. AE.

EL MOROCCO—307 E. 54th 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th 838-8384. Restaurant which serves up jazz and dancing. Thru 2/3, jazz singer Anne Marie Moss and Glen Covington. AE, CB, DC, MC, V.

ONDE'S—160 E. 48th 752-0200. Split-level supper club. Jerry Scott plays, for listening/dancing nightly (except Sun.) from 8. **In the Lounge:** pianist-singer Baba Mota. AE, DC, MC, V.

THE RED PARROT—617 W. 57th. 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave. 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs., Sat. & Sun. from 2:30; Wed. from 6, Fri. from 6:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th 947-8940. Dining and cheek-to-cheek dancing to the Irving Fields Trio, Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

WEDNESDAY'S—210 E. 86th 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. AE, DC, MC, V.

Floor Shows

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. "Los Chavales" nightly at 9:30 & midnight, on Sat. 8:30, 11:30, & 1:45 a.m. Closed Mon. **Flamenco Suite:** An authentic Tablao Flamenco featuring dancers singers, and guitarists, from 10:30 AE, CB, DC, MC, V.

CLUB IBIS—151 E. 50th 753-3884. Continental restaurant with exotic decor. 1/26-2/7, Eartha Kitt sings twice nightly 9 & 11:30, except Mon. 2/1, 8, when Juliette Koka sings Piaf. Upstairs: **El Sultan**, with bellydancers and mid-Eastern musicians, continuously from 10:30. AE, CB, DC, MC, V.

EL AVRAM—80 Grove St. 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

LA CHANSONNETTE—890 **Second Ave.** 752-7320. French restaurant, with Rita Dimitri singing Piaf-Brel-Aznavour, Mon.-Sat. Stanley Brilliant Trio for romantic music. AE, CB, DC, MC, V.

MICKEY'S—44 W. 54th 247-2979. Restaurant/bar/cabaret. On Mondays & Saturdays at 8, revue, *The Lord Loves Music.* 1/27, Linda Rodolitz. AE, CB, DC, MC, V.

THE NEW BALLROOM—253 W. 28th 244-3005. Restaurant/cabaret. Thru 1/31, Liz Corrigan sings, Tues., Wed., Thurs., Sun. at 9, Fri.-Sat. 9 & 11. Closed Mon. AE, MC, V.

ONCE UPON A STOVE—325 Third Ave. 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 8, *"From High Atop The Altoona Motor Hotel"* a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

PLAYBOY CLUB—5 E. 59th 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's *"Goodtime Follies"* in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks*, French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Panama Francis and His 'Savoy Sultans' play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th 683-9409. "Mideast in the Big Apple" featuring Edna Lev, Julie George, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

Hotel Rooms

ALGONQUIN—59 W. 44th 840-6800. **Oak Room:** Steve Ross, his piano, his songs, every Wed.-Sat. 9 to 1 a.m., Sun. from 5:30. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th 744-1600. **Cafe:** 1/26-2/6, Jonah Jones and His Quartet, Tues.-Sat., 10 & midnight. **Bemmelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist Bob Solone, Thurs.-Fri. 5:30-10:30, Sat. 8:30-1:30. AE, CB, DC, MC, V.

HILTON—53rd & Sixth Ave. 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Bob Gerardi. **Sybils:** Mon-Sat, except Thurs, 7-midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11, Bob Gerardi plays Wed. & Thurs. AE, CB, DC, MC, V.

PIERRE—Fifth Ave. at 61st 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd and Seventh Ave. 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Eddie Heywood entertaining Mon.-Sat. **La Ronde:** Cabaret-show lounge, thru 1/29, the Susan Bradley Duo, then the Charles St. Paul Show, Mon.-Sat. at 10:30 & 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth 355-2800. **Le Petit Restaurant:** Bob Dawson plays Mon.-Tues., 7:30-1 a.m. Jim Newman plays, Wed.-Thurs. Ed Goldman plays Fri.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th 753-4500. **King Cole Room:** Thru 2/13, *"Can't Help Singing. . . a salute to. . . Jerome Kern"* featuring Cris Groenendaal, Judy Kaye, Armelia McQueen and Ken Page. Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Astor's:** Thru 1/30, Dee Dee Kelly & the New York Express. Mon.-Thurs., 9-1 a.m., Fri. & Sat., from 10-2 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. **Hideaway:** Pianist/singer Rene Martel returns Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

WESTBURY—Madison Ave. & 69th 535-2000. **Polo Bar:** Restaurant with entertainment featuring singer/pianist Michael Roberts Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th & Lexington Ave. 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Tues. from 7:30. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

MITCHELL PLACE—at the Beekman Tower Hotel, E. 49th, at First Ave. 355-7300. Musical entertainment, Tues.-Sat. from 5:30-2 a.m. AE, CB, DC.

RAGA—57 W. 48th 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th 245-7326. Continental restaurant. Pianist Albert Apriglianoentertains nightly. Music from 5 to closing. AE, DC, MC, V.

Piano Rooms

BROADWAY JOE—315 W. 46th 246-6513. Pianist Jimmy Lyon plays Wed.-Sun., 10:30-2 a.m. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th 757-9522. Jazz pianist Ellis Larkins plays Mon.-Sat., 8-midnight. AE, DC, MC, V.

COVENT GARDEN—133 W. 13th 675-0020. Continental restaurant with pianist Bryce Campbell entertaining Tues.-Thurs. 8-midnight, Fri. 8:30-12:30, Sat. 9-1:30. Sam Austin Sun.-Mon., 7:30-11:30. AE, MC, V.

DAVID K'S—1115 Third Ave., at 65th 371-9090. **Aquarium Lounge:** singer-pianist Johnny Earl and baritone Carlos W. Anderson perform Tues.-Thurs. 6:30-midnight, Fri.-Sat. 7-1 a.m. AE, DC.

DUPLEX—55 Grove St. 255-5438. Cabaret/piano bar. 1/25, Bronwyn Rucker. 1/26, Just Good Friends. 1/27, Rochelle Seldin. 1/28, Kay Cummings. 1/29, Nancy La Mott. 1/30, Karen Mason with Brian Lasser. 1/31, Teri Lynn Paul. 2/1, David St. James. No credit cards.

HANRATTY'S—1754 Second Ave. 289-3200. 1/25, 27-30, Dill Jones. 1/31-2/1, Hal Schaefer. 2/2-6, Dick Wellstood. AE.

LE VERT GALANT—109 W. 46th 582-7989. Great French restaurant. Pianist/singer Danny Apolinar in lounge Tues. from 7:30. Jerry Tov Greenberg entertains, Wed.-Sat. from 7:30. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd 831-1900. Piano bar/restaurant. Tues.-Sat., 8:30 until late, late, late, song stylist Louis Hancock at the piano, with Bobby Arkin on bass. Sun.-Mon., from 8, Chris Denny plays. AE, DC, MC, V.

SACRED COW—228 W. 72nd 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St. 925-3120. **Upstairs:** The Lynx Trio Tues.-Sat. from 8 to 1 a.m. AE, CB, DC, MC, V.

VILLAGE CORNER—Bleecker St. & LaGuardia Pl. 473-9762. Tues. & Thurs.-Sun., pianist Lance Hayward; Jim Roberts plays Wed. AE, MC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles. 255-1650. Murray Grand, Tues.-Sat., 8:30-1 a.m. Robert Neubert Sun.-Mon., 8:30-1 a.m., Wed.-Sat. 5:30-8. AE, MC, V.

Le Vert-galant
For That Touch of Paris In N. Y.'s Theatre District
LUNCH–DINNER–AFTER THEATRE
109 West 46th Street
Corner 6th Avenue
NewYork, N.Y. 10036
Res. 582-7989
Ent. Nightly
Jerry Tov Greenberg
in the Lounge Tues-Sat
from 7:30 to 1 AM

CHATEAU MADRID
48th. St. just E. of Lex. Ave. 752-8080
in Hotel Lexington

TOP LATIN-AMERICAN REVUES NITELY - TUES. thru SUN.
DANCING & ENTERTAINMENT from 7P.M. til...
Superb Spanish Continental Cuisine . American Grill

Neary's PUB
LUNCHEON • DINNER • SUPPER
SUNDAY BRUNCH 1 to 5 P.M.
358 EAST 57th STREET 751-1434

Le Cheval Blanc
"A Gem Of a Little French Restaurant"
145 East 45th St. NYC
599-8886 or 986-4729

718 2nd Ave (Bet. 38th & 39th)
LUNCH • DINNER • COCKTAILS
Credit Cards • Closed Sundays
TELEPHONE 889-6680
el pote español
SPANISH FOOD

PETE'S TAVERN
ITALIAN & AMERICAN CUISINE
"Oldest Standing Bar in NYC Since 1864"
Skylight Room for Private Parties
MAJOR CREDIT CARDS
"The Tavern O'Henry Made Famous"
129 East 18th St. (Cor. Irving Place) GR 3-7676

Georges Rey
Restaurant Francais
60 West 55 Street, New York City
CI 5-6764

A LOT OF THE ABUSES CHILDREN ENDURE ARE EVEN WORSE THAN BROKEN BONES.

Horrible as it may seem, battered children are only a part of the child abuse problem. About one million children in America are abused every year. Some are emotionally abused — belittled, teased or in some way made to feel inferior. Others are sexually abused and still others suffer from neglect. Those who somehow manage to survive are scarred for life. The situation is desperate, but not hopeless. Most child abusers can be helped. We know what to do, but we can't do it alone.

Abused children are helpless. Unless you help.

Write: National Committee for Prevention of Child Abuse, Box 2866, Chicago, Ill. 60690

A Public Service of This Magazine & The Advertising Council

SAPPHIRE
CHINESE RESTAURANT

"... the **SAPPHIRE** Restaurant is rapidly becoming one of the most highly regarded Chinese Restaurants in New York City. Nothing Less! ... Whether you try **SZECHUAN** or **CANTONESE** specialties ... Chef Chuan Li is perhaps the best thing that has happened to Chinese Cuisine in many a year."
VISITORS EAST

Lunch, Cocktails, Dinner. Open 7 days.
135 Third Ave. (at 15th St.)
(212) 260-7690 • 260-6329
Credit Cards • Free parking

COUNTRY MUSIC
OLUNNEYS
915 2nd Ave., N.Y.C. · 751-5470
Lunch Monday thru Friday
Dining and Dancing Nightly

O'Lunney's Steak House
12 West 44th St., N.Y.C. · 840-6688
Lunch Daily, Dining & Ent. Nightly

RADIO HIGHLIGHTS

Wed., Jan. 27

2:06/WQXR-AM/FM—Haydn: Sym #94.

3:00/WNCN—Berwald: Piano Qnt #1 in c (Benthien Qt).

WNYC—Reich: Drumming.

4:00/WNCN—Brahms: Intermezzi, Op. 117 (Pennario).

5:00/WNCN—R. Strauss: Bourgeois Gentilhomme Suite, Op. 60 (Ormandy).

6:00/WNCN—Verdi: Aida: Grand March (Bernstein).

6:30/WNYC—Music of Beethoven.

7:00/WNCN—Mozart: Arias (Popp).

7:30/WNYC—Schutz: Requiem; a capella works; **Stravinsky:** Mass (Musica Sacra). Live.

8:06/WQXR-AM/FM—Mozart: Piano Cto #14 in E-Flat (Perahia/Perahia); Sym #40 in c (von Karajan).

10:00/WNCN—Stravinsky: Apollon musagete (Vonk).

11:00/WNYC—Beethoven: Qnt in B (Paris Wind Ensemble).

Thu., Jan. 28

2:06/WQXR-AM/FM—Bartok: Orch Cto. **Dvorak:** The Wood Dove, Op. 110.

3:00/WNCN—Poulenc: Trumpet, Horn & Trombone Sonata (Jones Brass Ensemble).

WNYC—The Music of John Cale.

4:00/WNCN—Chopin: Scherzo #2 in b-flat, Op. 31 (Michelangeli).

5:00/WNCN—Weber: Invitation to the Dance, Op. 65 (Toscanini).

6:00/WNCN—Falla: 3-Cornered Hat (Benzi).

6:30/WNYC—Tchaikovsky: Piano Cto #2 (Zhukov/Rozhdestvensky). **Vaughan Williams:** Sym #2 (Boult).

7:00/WNCN—Chopin: Fantaisie Impromptu in c-sharp, Op. 66 (Rubinstein).

8:00/WNCN—Dittersdorf: Qt in D (Stuyvesant String Qt).

WNYC—Gottschalk: 5 Pieces for Piano (Rigai). **Grainger:** 6 Pieces for Orch (Dunn).

8:06/WQXR-AM/FM—Mozart: Notturno in D for 4 Orchs (Maag); Clarinet Cto in B-Flat (Stoltzman/Schneider).

10:00/WNCN—R. Strauss: Don Juan, Op. 20 (Toscanini).

11:00/WNCN—Mozart: Piano Trio in B-Flat (Beaux Arts Trio).

Fri., Jan. 29

2:06/WQXR-AM/FM—Mozart: Clarinet Cto in A. **Lalo:** Sym in g.

3:00/WNCN—Gould: Dance Variations (Stokowski).

WNYC—California Arts Music Festival.

4:00/WNCN—Schumann: Albumblatter, Op. 124, #16 "Schlummerlied" (Gieseking).

5:00/WNCN—Persichetti: Divertimento for Band (Eastman Wind Ensemble).

6:30/WQXR-AM/FM—Surprise Package: a wide variety of musical selections.

7:00/WNCN—Delius: A Village Romeo & Juliet: The Walk to the Paradise Garden (Marriner).

7:30/WNYC—Pasatieri: Washington Square (Telese, Stephens, James/Agler).

8:00/WNCN—F. Couperin: Le Parnasse, ou L'Apotheose de Corelli in b (Marlowe).

8:06/WQXR-AM/FM—Mozart: Excerpts from Zaide (Mathis, Schreier, Wixell/Klee); Sym #35 in D (Szell).

9:06/WQXR-AM/FM—Stravinsky: "Fireworks"; 4 Norwegian Moods (Frager/Smith).

11:00/WNYC—Bach: Partita #1 in b (Harnoncourt).

Sat., Jan. 30

10:00 a.m./WNCN—R. Strauss: Death & Transfiguration, Op. 24 (R. Strauss).

WNYC—Pfitzner: Sym #1 in c (Schmidt-Isserstedt). **Petterson:** Sym #7 (Doraldi).

10:06 a.m./WQXR-AM/FM—Weber: Clarinet Cto #1 in f, Op. 73. **Respighi:** The Pines of Rome.

11:00 a.m./WNCN—Bach: Musical Offering: Trio Sonata, Canons (B. Kuijken, M. Leonhardt, S. Kuijken, W. Kuijken, Kohnen, G. Leonhardt).

12:00/WNCN—Gershwin: An American in Paris (Toscanini).

1:00/WNCN—Bartok: Violin Cto #2 (Zukerman/Mehta).

WNYC—Hindemith: Concert Music for Strings & Brass; **Strauss:** 4 Last Songs (Popp, Giulini).

WQXR-AM/FM—Wagner: Tannhauser (Rysanek, Dunn, Cassilly, Weikl, Macurdy/Levine). Live from the Metropolitan Opera.

3:00/WNCN—Sibelius: Sym #7 in C, Op. 105 (Ormandy).

WNYC—Pomeroy: Mozart's Moog, Flute Loops.

6:30/WQXR-AM/FM—Albrechtsberger: Divertimento a Tre in F. **Reicha:** Bassoon Sonata in B-Flat.

7:00/WNCN—Rieti: 4 Poems of Max Jacob (Sperry, Muraco).

8:00/WNCN—Schumann: Frauenliebe und Leben, Op. 42 (Ferrier, Newmark).

9:00/WNCN—Elgar: Enigma Variations, Op. 36 (Toscanini).

10:06/WQXR-AM/FM—Beethoven: Sym #6 "Pastoral" (Leinsdorf).

10:30/WNYC—Vladimir Horowitz, pianist.

11:00/WNCN—Satie: Petite Ouverture a danser (Ciccolini).

Sun., Jan. 31

9:06 a.m./WQXR-AM/FM—Haydn: Mass #12 in B-Flat "Harmoniemesse."

10:00 a.m./WNCN—Tchaikovsky: Seasons, Op. 37b, #6 "June": Barcarolle (Almeida).

WNYC—J.S. Bach: Live selection (Smithsonian Chamber Players).

12:00/WNYC—Vivaldi: 4 Seasons (Munchinger). **Delius:** Summer Night on the River (Beechan).

1:00/WNCN—Handel: Aria "Doch o! wess Stimme Gleicht" from Ode for St. Cecilia's Day (Popp, Swann/Leinsdorf).

3:00/WNCN—Faure: Impromptu #5 in f-sharp, Op. 102 (Horowitz).

3:06/WQXR-AM/FM—Beethoven: Sym #2 (Mehta).

4:00/WNCN—Various: German Christmas Music of the High Renaissance (Ameling, Michaelis, Mielsch, McDaniel, Instrumental Ensemble).

5:00/WNCN—Verdi: Ballo in Maschera: La rivedra nell'estasi (Domingo/Muti).

5:06/WQXR-AM/FM—Hans Werner Henze, composer.

6:00/WNCN—Schubert: Fantasia for Piano 4 Hands in f, Op. 103 (R. Contiguglia, J. Contiguglia).

WNYC—Stravinsky: Concertino; Octet for Wind Instruments; Fanfare for a New Theatre (Chamber Music Society of Lincoln Center).

7:00/WNCN—Mozart: La Clemenza di Tito (Popp, Baker, Minton, Stade, Burrows, Lloyd/Davis).

7:06/WQXR-AM/FM—Janos Starker, cellist.

8:00/WNYC—Schumann: Fantasy Pieces; **Prokofiev:** Sonata in C, Op. 119 (Clark, Schuldman).

8:06/WQXR-AM/FM—Rossini: Semiramide (Sutherland, Horne, Malas/Bonynge).

Mon., Feb. 1

2:06/WQXR-AM/FM—Beethoven: Sym #4 in B-Flat. **Szymanowski:** Violin Cto #2, Op. 61.

3:00/WNCN—Rimsky-Korsakov: Scheherazade, Op. 35 (Kondrashin).

4:00/WNCN—Chopin: Etude in E, Op. 10, #3 (Egorov).

5:00/WNCN—Handel: Cto a Due Cori #3 in F (Marriner).

6:00/WNCN—Prokofiev: Love for 3 Oranges: March (Bernstein).

6:30/WNYC—Cherubini: Requiem in c (Gardelli).

7:00/WNCN—Puccini: Arias (Tebaldi).

7:30/WNYC—Rameau: Prologue et Danses from "Le Temple de la Gloire," 1725 (Kapp).

8:00/WNCN—Janacek: Taras Bulba (Zinman).

8:06/WQXR-AM/FM—Mozart: Sym #41 in C (Leinsdorf).

9:00/WNCN—Brahms: Clarinet Qnt in b, Op. 115 (Wright, Istomin, Laredo Kavafian, Tree, Robinson). Recorded at the 92nd St. YM-YWHA.

WNYC—Beethoven: Coriolan Ov; Sym #2 (Bernstein). Simulcast with WNET/13.

9:06/WQXR-AM/FM—Haydn: Sym #95 in C (Shostakovich).

11:00/WNCN—Chopin: Polonaise brillante for Piano & Cello in C, Op. 3 (Rostropovich, Argerich).

Tue., Feb. 2

2:06/WQXR-AM/FM—Mendelssohn: Sym #1 in c, Op. 11.

3:00/WNCN—Chopin: Piano Sonata #2 in b-flat, Op. 35 (Rubinstein).

4:00/WNCN—Casadesus: Piano Cto, Op. 37 (R. Casadesus/Martinon).

5:00/WNCN—Tchaikovsky: Qt #1 in D, Op. 11: Adante Cantabile (Brusilow).

6:00/WNCN—Schubert: Impromptu in A-Flat, Op. 90, #4 (Fischer).

6:30/WNYC—Schumann: Sym #2 (Muti).

7:00/WNCN—Debussy: Plus que lente (Heifetz, Smith).

8:00/WNCN—Friedrich II: Sym #1 in G (Redel).

9:00/WNCN—1981 Salzburg Festival.

11:00/WNYC—Schubert: String Qt #14 (Quartetto Italiano).

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, Jan. 27-29 and Feb. 1-2

2 WCBS 212-975-4321
4 WNBC 212-664-4444
5 WNEW 212-535-1000
7 WABC 212-887-7777
9 WOR 212-764-7000
11 WPIX 212-949-2428
13 WNET 212-560-2000
21 WLIW 516-454-8866
31 WNYC 212-566-3112
H HOME BOX OFFICE 212-484-1100
S SHOWTIME 212-880-6600
U UPTOWN 212-942-7200
W WOMETCO (WHT). 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Wed, Fri/Hunter's Gold
Thu/Peter and the Wolf
Tue/Hans Christian Anderson's Magic Adventure
S Thu, Fri/Showtime
Mon/Someone's in the Kitchen with Jamie
Mon/Inside Albany
H Wed/Chandar, the Black Leopard of Ceylon
Thu/**Movie:** Bon Voyage, Charlie Brown
Fri,Mon/Hunter's Gold
Tue/Pinchliffe Grand Prix
S Wed/**Movie:** The Elephant Man
Thu/**Movie:** Freaky Friday
Fri/**Movie:** The Amazing Adventures of Joe 90
Mon/**Movie:** Hawk the Slayer
Tue/Corletto and Son

6:08
2 News

6:25
4 Health Field
7 Listen and Learn

6:30
2 Sunrise Semester
5 Popeye
11 Hot Fudge
13 Wed-Fri,Tue/Captioned News

6:45
21 A.M. Weather

7:00
2 Captain Kangaroo
4 Today
5 Bugs and Porky
7 Good Morning America
9 Jimmy Swaggart
11 Popeye
13 Wed-Fri, Tue/N.J. News
Mon/Enterprise
21 Lilias, Yoga and You
H Fri/Hunter's Gold
Mon/Three Tall Tales
S Tue/Showtime

7:30
2 Morning
9 Jim Bakker
11 Tom and Jerry
13 MacNeil/Lehrer Report
21 Wed-Fri, Tue/L.I. Newsview
Mon/Washington Mainstream
H Wed/Chandar, the Black Leopard of Ceylon
Fri/**Movie:** Blood Barrier

8:00
5 Great Space Coaster
11 MGM Cartoon Festival
13 Wed-Fri/N.J. Nightly News
Mon/Inside Albany
21 Sesame Street
H Thu/Sneak Preview
Mon/**Movie:** Resurrection
Tue/**Movie:** My Bodyguard
S Tue/Showtime

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu,Tue/Nine on N.J.
Fri/Newark and Reality
11 Hector Heathcote
13 Over Easy
H Wed/Cher in Concert
Thu/**Movie:** The Incredible Shrinking Woman
S Fri/Someone's in the Kitchen with Jamie
Mon/Perfectly Frank

9:00
2 Lives We Live
4 Donahue
5 Brady Bunch
7 Richard Simmons
9 Straight Talk
11 Munsters
13 Sesame Street
21 Instructional School Service through 3 p.m.
H Fri/Charlie Chaplin, the Little Tramp
S Wed/Aerobicize
Thu/Tom Jones Live in Vegas
Fri/**Movie:** Nine to Five
Tue/**Movie:** King Solomon's Mines

9:30
2 Leave it to the Women
5 My Three Sons
7 Good Morning New York
11 Civic programming

10:00
2 One Day at a Time
4 Regis Philbin
5 Waltons
9 Romper Room
13 Instructional programming thru 4 p.m.
H Wed/**Movie:** Papillon
Thu/**Movie:** The Jazz Singer
Fri/**Movie:** Loophole
Mon/**Movie:** The Incredible Shrinking Woman
Tue/**Special:** Kris Kristofferson and Anne Murray
S Mon/Showtime

10:30
2 Alice
4 Blockbusters
11 Mike Douglas
S Mon/Aerobicize
W Wed/**Movie:** Mad Woman of Central Park
Thu/**Movie:** Pardon Mon Affaire
Fri/**Movie:** The Elephant Man
Mon/**Movie:** The Black Hole
Tue/**Movie:** The Adventures of Pinnocchio

11:00
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine
7 Love Boat
9 John Davidson
H Tue/**Movie:** Loophole
S Wed/**Movie:** Sunday in New York
Thu/**Movie:** King Solomon's Mines
Fri/**Movie:** Blackboard Jungle
Mon/**Movie:** Mogambo
Tue/**Movie:** On the Town

11:30
4 Battlestars
11 Another Life
H **Movie:** The Elephant Man

12 NOON
2 World of People
4 Password Plus
5 Midday
7 Family Feud
9 News
11 Candid Camera
H Thu/**Movie:** The Miracle Worker
Fri/**Movie:** Improper Channels

12:30
2 Young and the Restless
4 Doctors
7 Ryan's Hope
11 Inn Midday Edition

1:00
2 As the World Turns
4 Days of Our Lives
7 All My Children
9 Wed-Fri/Let's Make a Deal
Mon,Tue/Tic Tac Dough
11 700 Club
H Wed/**Movie:** My Bodyguard
Tue/**Movie:** Improper Channels
S Wed/**Movie:** Caddyshack
Thu,Mon/**Movie:** Altered States
Fri,Tue/**Movie:** The Incredible Shrinking Woman

1:30
5 Super Pay Cards
9 Treasure Hunt
H Fri/**Movie:** Coal Miner's Daughter

2:00
4 Another World
5 Ghost and Mrs. Muir
7 One Life to Live
9 Bullseye
11 Magic Garden
H Thu/**Movie:** Resurrection
Mon/**Movie:** The Jazz Singer

2:30
2 Search for Tomorrow
5 Bewitched
9 Match Game
11 Heckle and Jeckle
H Tue/**Movie:** My Bodyguard
S Fri/Aerobicize

3:00
2 Guiding Light
4 Texas
5 Addams Family
7 General Hospital
9 Bonanza
11 Magilla Gorilla
21 Lilias, Yoga and You
H Wed/**Movie:** Breaker Morant
S Wed,Thu/Showtime
Fri/Someone's in the Kitchen with Jamie
Mon/Jonathan Winters
Tue/Corletto and Son

3:30
5 Get Smart
11 Krofft Superstars
21 Villa Alegre
S Wed,Mon/**Movie:** Hawk the Slayer
Thu/**Movie:** Freaky Friday
Fri/**Movie:** The Amazing Adventures of Joe 90
Tue/**Movie:** Journey Back to Oz

4:00
2 Barnaby Jones
4 Here's Lucy
5 Gilligan's Island
7 Edge of Night
9 Wed/**Movie:** Strategic Air Command (1955). James Stewart, June Allyson.
Thu/**Movie:** Two Rode Together (1961). James Stewart, Richard Widmark, Shirley Jones.
Fri/**Movie:** The Man From Laramie (1955). James Stewart, Arthur Kennedy.
Mon/**Movie:** Advance to the Rear (1964). Glenn Ford, Stella Stevens, Melvyn Douglas.
Tue/**Movie:** Guns of Navarone (1961). Gregory Peck, David Niven. Part I; Part II, Feb. 3, 4:30 p.m.
11 Tom and Jerry
13 Sesame Street
21 Wed, Thu, Mon, Tue/Over Easy
Fri/Women's Digest
H Thu/Meadowlark Lemon's Bucketeers
Fri/**Movie:** Loophole
Mon/**Special:** Time Was

4:30
4 Mary Tyler Moore
5 What's Happening
7 People's Court
11 Scooby Doo
21 Electric Company
Mon/Sneak Preview
H Tue/**Special:** Decoys

5:00
4 7 News
5 Bionic Woman
11 Good Times
13 Mister Rogers' Neighborhood
21 Sesame Street
31 Wed/Tom Cottle
Thu/Sharks
Fri/Life on Earth
H Wed,Mon/Hunter's Gold
Thu/**Movie:** Peter and the Wolf
S Tue/Showtime

5:30
13 Electric Company
31 Wed/Profiles in American Art
H Wed/Chandar, the Black Leopard of Ceylon
Thu/**Movie:** Bon Voyage Charlie Brown
Mon/Three Tall Tales
Tue/Pinchliffe Grand Prix
S Wed/Perfectly Frank
Fri/**Movie:** Coal Miner's Daughter
Mon/Showtime

5:45
31 City Comment

Evening, Jan. 27-29 and Feb. 1-2

Wed., Jan. 27

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-O
11 Happy Days Again
13 Dick Cavett
21 Masterpiece Theatre: The Flame Trees of Thika

6:30
11 Sanford & Son
13 N.J. Nightly News
31 City Comment
H Chandar, the Black Leopard of Ceylon

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Motorweek
31 Jazz in America
S What's Up America!

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Over Easy
31 Things Fall Apart
H Decoys: Police Under Cover

8:00
2 **Special:** A Conversation with the President
4 Real People
5 PM Magazine
7 Greatest American Hero
9 **Basketball:** Knicks vs. Boston
11 **Special:** Eleanor and Franklin
13 Kennedy Center Tonight: Lionel Hampton & Friends
21 L.I. Newsview
S Bizarre
W **Movie:** Nine to Five

8:30
5 Carol Burnett
21 Nightly Business Report
H **Movie:** Papillon
S Laff-a-Thon

9:00
2 **Movie:** Tom Horn
4 Facts of Life
5 Merv Griffin
7 Fall Guy
13 Write On!
21 Alfred Hitchcock
31 Live from the Met: La Boheme

SOLUTIONS TO LAST WEEK'S PUZZLES

C	O	N	C	O	R	D	E	■	G	A	N	D	E	R
U	■	E	■	N	■	I	■	■	■	M	■	I	■	E
T	R	E	A	T	I	S	E	■	P	E	R	S	I	A
O	■	D	■	H	■	C	■	P	■	E	■	C	■	S
F	A	L	S	E	■	O	D	O	U	R	L	E	S	S
F	■	E	■	H	■	N	■	M	■	■	■	R	■	E
■	■	■	C	O	U	N	T	E	R	P	A	N	E	S
S	■	O	■	U	■	E	■	G	■	R	■	S	■	S
T	A	P	E	R	E	C	O	R	D	E	R	■	■	■
A	■	P	■	■	■	T	■	A	■	C	■	W	■	S
B	R	O	A	D	B	E	A	N	■	I	D	I	O	T
L	■	N	■	E	■	D	■	A	■	P	■	C	■	I
I	D	E	A	L	S	■	S	T	R	I	C	K	E	N
N	■	N	■	T	■	■	■	E	■	C	■	E	■	G
G	A	T	E	A	U	■	O	S	W	E	S	T	R	Y

■	P	L	O	T	S	■	I	O	D	■	■	N	I	S	■	A	D	A
A	L	I	C	I	A	■	N	R	A	■	B	E	R	E	A	V	E	S
B	A	T	T	L	E	S	T	A	R	G	A	L	A	C	T	I	C	A
E	T	H	E	L	■	A	U	N	T	I	E	S	■	R	A	D	O	N
T	H	E	T	W	I	L	I	G	H	T	Z	O	N	E	■	■	■	■
■	■	■	■	E	N	A	T	E	■	■	■	N	O	T	■	S	R	I
O	B	O	E	■	S	T	S	■	R	E	S	■	R	E	S	T	E	D
P	R	U	S	S	I	A	■	L	O	S	T	I	N	S	P	A	C	E
R	E	T	O	R	T	■	H	E	L	P	E	D	■	■	A	R	R	■
Y	A	T	■	O	U	T	E	R	L	I	M	I	T	S	■	T	E	E
■	C	H	A	■	■	R	A	N	E	E	S	■	H	O	O	R	A	Y
T	H	E	I	N	V	A	D	E	R	S	■	R	E	P	L	E	T	E
A	O	R	T	A	E	■	Y	R	S	■	H	A	L	■	E	K	E	S
I	F	E	■	T	D	S	■	■	■	O	O	N	A	S	■	■	■	■
■	■	■	■	T	A	L	E	S	O	F	T	O	M	O	R	R	O	W
S	H	A	R	I	■	O	N	S	T	A	F	F	■	P	H	O	N	E
T	O	T	H	E	B	O	T	T	O	M	O	F	T	H	E	S	E	A
D	R	E	S	S	U	P	S	■	M	A	O	■	S	I	T	S	I	N
S	A	N	■	T	Y	S	■	■	I	N	T	■	P	A	T	O	N	■

New York

READER SERVICES

Moving?

Please give us four to six weeks' notice of a change of address. Please check the appropriate box.

Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensure accurate delivery of your magazine.

New Subscription or Renewal?

Fifty issues of *New York*, only $26.00. Please check the appropriate box.

Unlisting Service?

New York Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.

☐ New subscription.

☐ Renewal.

☐ Payment enclosed.

☐ Bill me later.

☐ Change of address; please note new address.

☐ Please do not make my name and address available to other publications or companies.

NAME

ADDRESS APT. NO.

CITY STATE ZIP

Attach mailing label here and send to:

NEW YORK MAGAZINE
P.O. Box 2979
Boulder, Colorado 80322

TELEVISION

- U **Movie:** Day for Night

9:30
- 4 Love, Sidney
- 21 Doctor in the House
- S **Movie:** Caddyshack

10:00
- 4 Quincy
- 5 11 News
- 7 Dynasty
- 13 Gerty Stein is Back
- 21 Austin City Limits
- W **Movie:** Summer Run

10:30
- 9 Nine on N.J.
- 11 News
- 13 Bill Moyers

11:00
- 2 4 7 News
- 5 M*A*S*H
- 9 Benny Hill
- 11 Honeymooners
- 13 Dick Cavett
- 21 L.I. Newsview
- U **Movie:** Day for Night

11:30
- 2 **Movie:** Human Feelings (1978). Nancy Walker, Billy Crystal, Pamela Sue Martin.
- 4 Best of Carson
- 5 Kojak
- 7 Nightline
- 11 Maude
- 13 Masterpiece Theatre: The Flame Trees of Thika
- 21 Captioned ABC News
- H Sex is a Three-Letter Word
- S **Movie:** The Island

11:45
- W **Movie:** Blues Brothers

12 MIDNIGHT
- 2 **TV Movie:** Killer on Board (1977). Beatrice Straight, Claude Akins, George Hamilton.
- 7 Love Boat
- 9 **Movie:** Back to Bataan (1945). John Wayne, Anthony Quinn.
- H **Movie:** Breaker Morant

12:30
- 4 Tomorrow
- 5 Hogan's Heroes
- 11 Star Trek

1:00
- 5 **Movie:** Jim Thorpe—All American (1951). Burt Lancaster, Phyllis Thaxter.

1:10
- 7 **Movie:** The Night of the Grizzly (1966). Clint Walker, Martha Hyer.

1:25
- S **Movie:** The Elephant Man

1:30
- 11 News

1:50
- H **Movie:** Back Roads

2:00
- 4 Mary Tyler Moore
- 9 Joe Franklin
- 11 **Movie:** Rhino! (1964). Harry Guardino, Robert Culp.
- S **Movie:** Working

2:11
- 2 **Movie:** Prisoner in the Middle (1974). David Janssen, Karen Dor, Chris Stone.

2:30
- 4 Millionaire

3:00
- 9 **Movie:** Machine Gun Kelly (1958). Charles Bronson, Susan Cabot.

3:20
- 7 News

3:30
- H Sex is a Three-Letter Word.
- S Laff-a-Thon

4:00
- 11 Abbott and Costello
- H **Movie:** Bloodline
- S Jonathan Winters

4:01
- 2 Leave it to the Woman

4:30
- 9 Let's Make a Deal
- 11 Hazel
- S **Movie:** The Island

5:00
- 11 Biography

5:30
- 9 Morning Stretch
- 11 Black Conversations

Thu., Jan. 28

6:00
- 2 4 7 News
- 5 Charlie's Angels
- 9 Hawaii Five-0
- 11 Happy Days Again
- 13 Dick Cavett
- 21 Bill Moyers
- 31 N.Y.U. Broadcast Lab
- S **Movie:** Boys' Night Out

6:30
- 9 Bullseye
- 11 Laverne and Shirley
- 13 N.J. Nightly News
- 21 Fast Forward
- 31 City Comment

6:45
- 31 News from City Hall

7:00
- 2 4 7 News
- 5 M*A*S*H
- 9 You Asked For It
- 11 Jeffersons
- 13 Nightly Business Report
- 21 Once Upon a Classic: The Talisman
- 31 Getting to Know Me
- H Sneak Preview

7:30
- 2 Muppets
- 4 Family Feud
- 5 All in the Family
- 7 Where Were You?
- 9 Entertainment Tonight
- 11 News
- 13 MacNeil/Lehrer Report
- 21 Over Easy
- 31 Kennedy Center Tonight: Lionel Hampton
- H Inside the NFL

8:00
- 2 Magnum, P.I.
- 4 Fame
- 5 PM Magazine
- 7 Mork and Mindy
- 9 **Basketball:** Knicks vs. Washington
- 11 **Movie:** The Wild Rovers (1971). William Holden, Ryan O'Neal. Underrated Blake Edwards Western.
- 13 New York & Co.
- 21 L.I. Newsview
- S **Movie:** Altered States
- W **Movie:** Gorp

8:30
- 5 **Special:** Healthbeat
- 7 Best of the West
- 13 Sneak Previews
- 21 Nightly Business Report
- 31 Pass/Fail
- H **Movie:** The Jazz Singer

9:00
- 2 Knots Landing
- 4 Diff'rent Strokes
- 5 Merv Griffin
- 7 Barney Miller
- 13 **Movie:** The 49th Parallel (1941). Laurence Olivier, Eric Portman, Raymond Massey.
- 21 Sneak Previews
- 31 Brooklyn Magazine
- U **Movie:** Scanners

9:30
- 4 Gimme a Break
- 7 Taxi
- 21 Women's Forum
- 31 Shakespeare Plays
- W **Movie:** Johnny Got His Gun

10:00
- 2 Nurse
- 4 Hill Street Blues
- 5 11 News
- 7 20/20
- 21 More of That Nashville Music
- S Showtime

10:30
- 9 Newark and Reality
- 11 News
- 21 Landscapes of Hope
- H **Movie:** Cheech and Chong's Next Movie

11:00
- 2 4 7 News
- 5 M*A*S*H
- 9 Benny Hill
- 11 Honeymooners
- 13 Dick Cavett
- 21 L.I. Newsview
- S **Movie:** H.O.T.S.
- U **Movie:** Scanners

11:30
- 2 Quincy
- 4 Best of Carson
- 5 Kojak
- 7 Nightline
- 9 Racing from Yonkers
- 11 Saturday Night
- 13 American Playhouse: Seguin
- 21 Captioned News
- W **Movie:** H.O.T.S.

12 MIDNIGHT
- 7 Vegas
- 9 **Movie:** Comrade X (1940). Clark Gable, Hedy Lamarr, Eve Arden.

12:10
- H **Movie:** The Return

12:30
- 2 The Saint
- 4 Tomorrow
- 5 Hogan's Heroes
- 11 Star Trek

12:45
- S Tom Jones Live in Las Vegas

1:00
- 5 **Movie:** The Easy Way (1952). Cary Grant, Betsy Drake. Light family comedy about adopting too many children.

1:10
- 7 **Movie:** Get Carter (1971). Michael Caine, Britt Ekland.

1:30
- 11 News

1:40
- H **Movie:** The Incredible Shrinking Woman

1:50
- 2 **Movie:** Red Line 7000 (1965). James Caan, Laura Devon, Gail Hire.

2:00
- 4 Mary Tyler Moore
- 9 Joe Franklin
- 11 **Movie:** White Commanche (1967). Joseph Cotten, William Shatner.

2:30
- 4 Millionaire
- S Showtime

3:00
- 9 **Movie:** Badman's Territory (1946). Randolph Scott, Ann Richards.

3:10
- H Inside the NFL

3:31
- 2 Lives We Live

3:45
- 7 News

4:00
- 11 Abbott and Costello

4:03
- 2 Leave it to the Women

4:10
- H **Movie:** California Dreaming

4:30
- 9 Let's Make a Deal
- 11 Hazel
- S **Movie:** Altered States

5:00
- 11 Biography

5:30
- 9 Morning Stretch
- 11 Open Mind

Fri., Jan. 29

6:00
- 2 News
- 5 Charlie's Angels
- 9 Hawaii Five-O
- 11 Happy Days Again
- 13 Dick Cavett
- 21 Write On!
- 31 Brooklyn Magazine

6:30
- 9 Bullseye
- 11 Laverne and Shirley
- 13 N.J. Nightly News
- 31 City Comment
- H Hunter's Gold

6:45
- 31 News from City Hall

7:00
- 2 7 News
- 5 M*A*S*H
- 9 You Asked For It
- 11 Jeffersons
- 13 Nightly Business Report
- 21 Old Houseworks
- 31 From Jumpstreet
- H Inside the NFL
- U **Movie:** Rip-Off

7:30
- 2 In Search of... Future Life
- 4 Family Feud
- 5 All in the Family
- 7 That's Hollywood
- 9 Entertainment Tonight
- 11 News
- 13 MacNeil/Lehrer Report
- 21 Over Easy
- 31 Foreign Policy Forum

8:00
- 2 Dukes of Hazzard
- 4 NBC Magazine
- 5 PM Magazine

⑦ FDR
⑨ Meet the Mayors
⑪ **Movie:** Atlantis, the Lost Continent (1961). Anthony Hall, Joyce Taylor.
⑬ Washington Week in Review
㉑ L.I. Newsview
Ⓗ **Movie:** Friday the 13th
Ⓢ **Movie:** Fatso
Ⓦ **Movie:** Improper Channels

8:30
⑤ Carol Burnett
⑨ Apple Polishers
⑬ Wall $treet Week
㉑ Nightly Business Report
㉛ It's Not a One Person Thing

9:00
② Dallas
④ McClain's Law
⑤ Merv Griffin
⑦ FDR
⑨ N.Y. Report
⑬ Creativity with Bill Moyers
㉑ **Movie:** Hello, Frisco, Hello (1943). Alice Faye.
㉛ Andy
Ⓤ **Movie:** Stunt Man

9:30
⑨ **Hockey:** Rangers vs. Colorado
⑬ Inside Story

9:45
Ⓦ **Movie:** Chinese Connection

10:00
② Falcon Crest
④ Cassie & Co.
⑤ ⑪ News
⑬ America Lost and Found
㉛ James Watt's Environment
Ⓗ Standing Room Only
Ⓢ **Movie:** It's My Turn

10:30
⑪ News
㉑ Profiles in American Art

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑪ Honeymooners
⑬ Dick Cavett
㉑ L.I. Newsview
Ⓗ **Movie:** Improper Channels
Ⓤ **Movie:** Don't Answer the Phone

11:30
② **Movie:** The Premonition (1975). Edward Bell, Sharon Farrell, Danielle Brisebois.
④ Best of Carson
⑤ Kojak
⑪ Saturday Night
⑬ **Movie:** The 49th Parallel (See Thu., 9 p.m.)
㉑ Captioned ABC News
Ⓢ **Movie:** The Incredible Shrinking Woman

11:40
Ⓗ **Movie:** Becket

11:45
Ⓦ **Movie:** Naked Came the Stranger

12 MIDNIGHT
⑦ Fridays
⑨ **Movie:** Knute Rockne—All American (1940). Ronald Reagan, Pat O'Brien.

12:30
④ SCTV Network
⑤ America's Top Ten
⑪ Star Trek
Ⓗ **Movie:** Loophole
Ⓦ **Movie:** Once

1:00
⑤ Sha Na Na
Ⓢ **Movie:** Nine to Five
Ⓤ **Movie:** Playbirds

1:30
⑤ **Movie:** The Heiress (1949). Olivia de Havilland, Montgomery Clift, Ralph Richardson.
⑦ **Movie:** Buck and the Preacher (1972). Sidney Poitier, Harry Belafonte.
⑪ News

1:50
② **Movie:** The Sons of Katie Elder (1965). John Wayne, Dean Martin, Earl Holliman, Martha Hyer.

2:00
④ Mary Tyler Moore
⑨ Joe Franklin
⑪ **Movie:** Son of Pale Face (1952). Bob Hope, Jane Russell, Roy Rogers.

2:15
Ⓗ **Movie:** Blood Barrier

2:30
④ Millionaire

3:00
⑨ **Movie:** Baxter (1973). Patricia Neal, Britt Ekland. Neal is a miracle-worker for an emotionally troubled young boy's growing pains.
Ⓢ Aerobicize

3:10
⑦ News

3:30
Ⓢ **Movie:** Private Benjamin

3:45
Ⓗ **Movie:** Coal Miner's Daughter

4:00
⑪ Abbott and Costello

4:15
② Leave it to the Women

4:30
⑨ Let's Make a Deal
⑪ Hazel

5:00
⑪ Best of Groucho

5:30
⑤ Underdog
⑨ **Movie:** Gildersleeve's Ghost (1944). Harold Peary, Marion Martin.
⑪ Biography

Mon., Feb. 1

6:00
② ④ News
⑤ Charlie's Angels
⑨ Hawaii Five-O
⑪ Happy Days Again
⑬ Dick Cavett
㉑ Kennedy Center Tonight
㉛ All About TV
Ⓢ Jonathan Winters

6:30
⑪ Laverne & Shirley
⑬ N.J. News
㉛ City Comment
Ⓗ **Movie:** The Incredible Shrinking Woman
Ⓢ Perfectly Frank

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ You Asked for It
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Woodwright's Shop
㉛ Rebop

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Insight
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer Report
㉑ Over Easy.
㉛ World of My America

8:00
② Mr. Merlin
④ Little House on the Prairie
⑤ PM Magazine
⑦ That's Incredible!
⑨ **Special:** Hollywood, the Silent Years.
⑪ **Basketball:** University of Connecticut vs. Providence College
⑬ Great Performances: Brideshead Revisited
㉑ L.I. Newsview
㉛ Interface: Tres Mujeres
Ⓗ **Movie:** Modern Romance
Ⓢ What's Up America!
Ⓦ **Movie:** The Competition

8:30
② Private Benjamin
⑤ Carol Burnett
㉑ Nightly Business Report
㉛ Afro-American Perspectives

9:00
② M*A*S*H
④ **TV Movie:** World War III. Rock Hudson, Cathy Lee Crosby, David Soul.
⑤ Merv Griffin
⑦ **Special:** Pray TV
⑨ **Movie:** Designing Woman (1957). Gregory Peck, Lauren Bacall.
⑬ Bernstein/Beethoven
㉑ Life on Earth
㉛ Frankie and Johnny
Ⓢ **Movie:** Altered States
Ⓤ **Movie:** Rip-Off

9:30
② House Calls
㉛ Great Performances
Ⓗ **Movie:** The Elephant Man

10:00
② Lou Grant
⑤ ⑪ News
⑬ Voyage of Charles Darwin
㉑ Bill Moyers
Ⓦ **Movie:** The Black Hole

10:30
⑪ News
㉑ Fast Forward II

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑪ Honeymooners
⑬ Dick Cavett
㉑ L.I. Newsview
Ⓢ **Movie:** Caddyshack
Ⓤ **Movie:** Playbirds

11:30
② Quincy
④ Tonight
⑤ Kojak
⑦ Nightline
⑨ Maude
⑪ Saturday Night
⑬ U.S. Chronicle
㉑ Captioned News

11:35
Ⓗ **Movie:** The Incredible Shrinking Woman

11:45
Ⓦ **Movie:** Lovers

12 MIDNIGHT
⑦ **Movie:** Rebel of the Road (1979). Gregg Henry, Grant Goodeve.
⑨ **Movie:** The Violent Enemy (1968). Ed Begley, Tom Bell, Susan Hampshire.
⑬ Kup's Show
㉑ PBS Latenight with Dennis Wholey

12:30
② Banacek
④ Tomorrow
⑤ Hogan's Heroes
⑪ Solid Gold

12:45
Ⓢ **Movie:** Sweet Sugar

1:00
⑤ Rat Patrol

1:05
Ⓗ **Movie:** The Jazz Singer

1:30
⑤ Best of Midday
⑪ News

2:00
④ Mary Tyler Moore
⑨ Joe Franklin
⑪ **Movie:** The Money Jungle (1968). John Ericson, Lola Albright.

2:15
⑦ **Movie:** Hombre (1967). Paul Newman, Fredric March.
Ⓢ What's Up America!

2:18
② **Movie:** Strange and Deadly Occurrence (1974). Robert Stack, Vera Miles.

2:30
④ Millionaire

2:50
⑤ Off the Set

3:00
⑨ **Movie:** Cage of Gold (1952). Jean Simmons, David Farrar. British murder mystery.

3:05
Ⓗ **Movie:** Bloodline

3:30
Ⓢ **Movie:** Caddyshack

3:47
② Leave it to the Women

4:00
⑪ Abbott and Costello

4:17
② **Movie:** Betrayed (1974). Amanda Blake, Dick Haynes, Tisha Sterling.

4:30
⑨ Let's Make a Deal
⑪ Biography

5:05
Ⓗ **Special:** Time Was

5:15
Ⓢ Aerobicize

5:30
⑪ Focus: N.J.

Giambelli 50th
RISTORANTE ULTIMO
GOURMET ITALIAN CUISINE
Banquet Facilities
Luncheon • Cocktails
Dinner
46 EAST 50th STREET
MU 8-2760
We Honor the American Express Card

The Best Beefsteak
ARAGAWA of KOBE
36 West 56th Street
541-5137

Capriccio
RISTORANTE
NORTH ITALIAN CUISINE
LUNCH • DINNER • COCKTAILS
Our new location 33 East 61 St. • 759-6684

FRENCH CUISINE
325 WEST 57th STREET
757-2390
LE BIARRITZ

QUON LUCK
(Heart of Chinatown)
66 Mott St. CA 6-4675
Cantonese Cuisine, Lo Mein
Chow Fon & Cantonese Seafood
Lunch—Dinner & Family Dinners
TAKE OUT ORDERS

El INCA
Live Music
A GOURMET'S TOUR FROM SPAIN TO LATIN AMERICA
85-01 Roosevelt Ave.
Jackson Heights, N.Y.
Res: 672-7756

HO-YEN
Westchester's Gourmet Chinese Restaurant
". . . Chinese Cuisine at its very best"
Special Gourmet Dinners
510 Lexington Avenue, Mt. Kisco, N.Y.
(914) 241-1565

The FRENCH SHACK
Cuisine Francaise
Lunch Table d'hote
Dinner Table d'hote & a la carte
Seating til 11 PM
65 West 55th St. • CI 6-5126
Open Daily-Sunday 4:30 PM

5:45
S Jonathan Winters

Tue., Feb. 2

6:00
2 4 News
5 Charlie's Angels
9 Hawaii Five-O
11 Happy Days Again
13 Dick Cavett
21 Life on Earth
31 Women: NY Edition
S **Movie:** King Solomon's Mines

6:30
11 Laverne & Shirley
13 N.J. News
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Victory Garden
31 Watch Your Mouth
H Sneak Preview

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Omni
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 Over Easy
31 Crowded
H **Special:** Liza Minnelli

8:00
2 Simon & Simon
4 Father Murphy
5 PM Magazine
7 Happy Days
9 Nine on N.J.
11 **TV Movie:** Titanic (1953). Clifton Webb, Barbara Stanwyck, Robert Wagner.
13 Life on Earth
21 L.I. Newsview
31 Black Theatre
S **Movie:** North by Northwest
W **Movie:** Times Square

8:30
7 Laverne & Shirley
9 Newark and Reality
21 Nightly Business Report
31 C.K. Steel

9:00
2 **Movie:** Million Dollar Infield. Rob Reiner, Candy Azzara, Gretchen Corbett.
4 Bret Maverick
5 Merv Griffin
7 Three's Company
9 Apple Polishers
13 American Playhouse: Sense of Humor
21 Masterpiece Theatre: The Flame Trees of Thika
31 N.Y.U. Broadcast Lab
H **Movie:** Friday the 13th
U **Movie:** Scanners Man

9:30
7 Too Close for Comfort
9 **Basketball:** Knicks vs. Denver
31 Great Performances

10:00
4 Flamingo Road
5 11 News
7 Hart to Hart
13 Conversations in Black
21 L.I. Speakout
W **Movie:** Mean Streets

10:30
2 Love at First Sight
11 News
13 Widowers: Beginning Again
31 Landscapes of Hope
S Showtime

11:00
2 4 7 News
5 M*A*S*H
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
H **Movie:** The Return
U **Movie:** Don't Answer the Phone

11:30
2 WKRP in Cincinnatti
4 Tonight
5 Kojak
7 Nightline
11 Saturday Night
13 **Movie:** The Great McGinty (1940). Brian Donlevy, Akim Tamiroff
21 Captioned ABC News
S **Movie:** The Incredible Shrinking Woman

12 MIDNIGHT
2 McCloud
7 Fantasy Island
9 Racing from Yonkers
21 PBS Latenight with Dennis Wholey
W **Movie:** Night Porter

12:30
4 Late Night
5 Hogan's Heroes
9 **Movie:** Across the Wide Missouri (1951). Clark Gable, Adolphe Menjou.
11 Star Trek
H **Movie:** Cheech and Chong's Next Movie

1:00
5 Rat Patrol
S **Movie:** Dona Flor and Her Two Husbands

1:10
7 **Movie:** Trader Horn (1973). Rod Taylor, Anne Heywood. A search through African jungles for a platinum mine.

1:30
5 Love American Style
11 News

1:50
2 **Movie:** Class of '63 (1973). James Brolin, Joan Hackett, Cliff Gorman

2:00
4 Mary Tyler Moore
5 **Movie:** Divorce His (1972). Richard Burton, Elizabeth Taylor.
9 Joe Franklin
11 **Movie:** Don't Drink the Water (1969). Jackie Gleason, Estelle Parsons. Uneven comedy based on a Woody Allen play about tourists held as spies in Eastern Europe.

2:10
H **Movie:** My Bodyguard

2:30
4 Millionaire

3:00
9 **Movie:** Call of the Wild (1935). Clark Gable, Loretta Young. Forget Jack London's story and you've got some gritty tundra romance and adventure.

3:19
2 Leave it to the Women

3:25
7 News

3:30
S **Movie:** North by Northwest

3:45
H Sneak Preview

3:49
2 **Movie:** The Connection (1973). Charles Durning, Dana Wynter, Dennis Cole.

4:00
11 Abbott and Costello

4:15
H **Movie:** Friday the 13th

4:30
9 Let's Make a Deal
11 Biography

5:00
11 Biography

5:30
11 Suburban Closeup

Weekend, Jan.30-31

Sat., Jan. 30

6:00
4 Agriculture, U.S.A.
5 Patterns for Living
11 Barbapapa
H **Movie:** Zulu Dawn
S **Movie:** Nine to Five

6:30
2 Sunrise Semester
4 Agriculture, U.S.A.
5 Journey to the Center of the Earth
7 News
11 Magilla Gorilla
H **Movie:** Breaker Morant

7:00
2 Patchwork Family
4 A Better Way
5 Brady Kids
7 Davey and Goliath
9 News
11 Popeye
13 Sesame Street

7:30
4 Rainbow Patch
7 Page Seven
9 Make Peace With Nature
11 MGM Cartoon Festival

8:00
2 Popeye and Olive
4 Flintstones
5 **Movie:** Slaughter of the Vampires (1962). William Brandy, Dieter Eppler. Cheap thrills.
7 Superfriends Hour
9 Christopher Closeup
11 Tom and Jerry
31 Carrascolendas
H **Movie:** Resurrection
S **Movie:** Breaker Morant

8:30
2 Tarzan/Lone Ranger
4 Smurfs
7 Heathcliff and Marmaduke
9 Newark and Reality
31 Villa Alegre

9:00
7 Fonz
9 Apple Polishers
11 Big Blue Marble
13 Mister Rogers' Neighborhood
21 America: The Second Century
31 La Esquina

9:30
2 Bugs Bunny/Road Runner
4 Kid Super Power
5 **Movie:** Sherlock Holmes in Pursuit to Algiers (1945). Basil Rathbone, Nigel Bruce.
9 Computer World
11 Herald of Truth
13 Electric Company
31 Mundo Real
H **Movie:** Loophole

10:00
7 Richie Rich
9 Dr. Who
11 Old Time Gospel Hour
13 Nova
21 It's Everybody's Business
31 Sonrisas
H **Movie:** Resurrection
S **Movie:** The Elephant Man

10:30
4 Spider-Man
31 Que Pasa U.S.A.?

11:00
4 Space Stars
5 Soul Train
7 Goldie Gold/ Thundarr
9 **Movie:** The Secret World of Reptiles (1976). Nature documentary.
11 Hee Haw
13 21 Humanities Through the Arts
31 American Indian Artists

11:30
2 Blackstar
31 Checking It Out
H **Movie:** Becket

12 NOON
2 Trollkins
4 Bullwinkle
5 America's Top Ten
7 Weekend Specials
11 World of Survival
13 Open Mind
21 Motor Week
31 Inside Story

12:30
2 Tom and Jerry
5 Portrait of a Legend
7 American Bandstand
11 Comedy Shop
13 Presente
21 Woodwright's Shop
S Dottie West: Special Delivery

1:00
2 Fat Albert
4 **College Basketball:** Maryland vs. Georgia Tech.
5 Sha Na Na
9 **Movie:** The Wackiest Ship in the Army (1961). Jack Lemmon, Ricky Nelson. Clever and unusual WW2 comedy.
11 The Legend of King Arthur
13 Checking It Out
21 Lehigh Wrestling
31 Matinee at the Bijou

1:30
2 30 Minutes
5 Brady Bunch
7 We're Movin
11 **Movie:** Blondie Knows Best (1947). Penny Singleton, Arthur Lake. Dagwood gets caught in the act.
S Jonathan Winters

2:00
2 Kidsworld
5 Big Valley
7 News Conference
13 What's Left of the Left
H **Movie:** Zulu Dawn
S **Movie:** Any Number Can Play

2:30
2 Public Hearing
4 Superbowl Special
7 Sugar Ray Leonard's Golden Gloves

3:00
2 **Movie:** Murder on the 13th Floor (1974). James Stewart, Teresa Wright, Strother Martin.
4 **College Basketball:** DePaul vs. Syracuse
5 **Movie:** The Three Avengers (1980). Kung-fu action.
9 **Movie:** Stanley and Livingstone (1939). Spencer Tracy, Walter Brennan. Presume excellence and you'll be right.
13 What's Right with the Right
21 Sports America
31 Sharks

3:30
4 **Basketball:** Temple vs. St. Joseph's
7 Professional Bowlers Tour
31 All Things Considered

4:00
13 American Playhouse: Seguin
21 Magic of Oil Painting
H **Movie:** My Bodyguard

4:05
S **Movie:** Breaker Morant

4:30
2 Sports Saturday
21 Antiques XI
31 American Chinatown

5:00
4 Wickes - Andy Williams San Diego Open
5 Mission Impossible
7 Wide World of Sports
9 Outer Limits
11 Emergency!
21 This Old House
31 European Television
W **Movie:** Mad Woman of Central Park West

5:30
13 New York & Co.
21 Quilting
31 Women N.Y. Edition

6:00
2 Channel 2 the People
4 News
5 Starsky and Hutch
9 Racing from Aqueduct
11 Star Trek
13 New Jersey Show
21 Sneak Previews
31 Lillian Hellman: A Profile
H The Year that Was
S Dottie West: Special Delivery

6:30
2 4 7 News
9 Wild Kingdom
21 Why In the World
31 Lawmakers
W **Movie:** The Pilot

7:00
2 News
4 Prime of Your Life
5 6 Million Dollar Man
7 Storm Field's Your Body, Your Health
9 Morecambe and Wise
11 Dance Fever
13 Inside Albany
21 Washington Mainstream
H **Movie:** Resurrection
S Jonathan Winters

7:30
2 Two on the Town
4 Look at Us
7 New York People
9 Agronsky and Co.
11 Solid Gold
13 Lawmakers
21 Inside Albany
S Laff-a-Thon

8:00
2 Walt Disney
4 One of the Boys
5 **Movie:** The Maltese Falcon (1941). Humphrey Bogart, Mary Astor, Sydney Greenstreet, Peter Lorre. Classic hard-boiled Hollywood detective story based on Dashiell Hammett's novel.
7 King's Crossing
9 Children's Village
13 New Deal Spirit
21 All Creatures Great and Small
31 Crossroads: South Africa
S **Movie:** Back Roads

8:30
4 Harper Valley
11 Tales of the Unexpected
W **Movie:** Return of the Secaucus 7

9:00
2 Golden Globe Awards
4 Barbara Mandrell
7 Love Boat
11 Kung Fu
21 Kennedy Center Tonight
31 Write On!
H World Championship Boxing
U **Movie:** Roller Boogie

9:30
4 Live from Studio 8H: Caruso Remembered

10:00
5 11 News
7 Fantasy Island
9 Agony in East Africa
13 **Movie:** The Great McGinty (1940). Brian Donlevy, Akim Tamiroff.
21 31 Great Performances: Brideshead Revisited
S **Movie:** Dona Flor and Her Two Husbands

10:30
5 Black News

11 Watch on Washington
W **Movie:** Silent Scream

11:00
2 4 7 News
5 **Movie:** Rebel Without a Cause (1955). James Dean, Natalie Wood, Sal Mineo. Nicholas Ray's classic fifties family drama about middle-class teens gone bad.
9 Paul Hogan
11 Odd Couple
21 Shock of the New
U **Movie:** Cheech & Chong's Next Movie

11:15
7 News

11:30
2 News
4 Saturday Night Live
9 Harness Racing from Yonkers
11 Rookies
13 Sneak Previews
H **Movie:** Scanners

11:45
2 Sportspeople
7 **Movie:** The Heart is a Lonely Hunter (1968). Alan Arkin, Sondra Locke.

12 MIDNIGHT
2 **Movie:** The Law (1974). Judd Hirsch, John Beck, Bonnie Franklin.
9 Championship Wrestling
13 To The Manor Born
S Bizarre
W **Movie:** Altered States

12:30
11 Emergency
13 Dick Cavett
S **Movie:** First Family

1:00
4 Kenny Everett Video
9 **Movie:** Horror Express (1972). Peter Cushing, Christopher Lee. Marvelous horror story about a prehistoric creature loose on a train.
13 Matinee at the Bijou
U **Movie:** Rip-Off

1:15
5 **Movie:** Monkey Business (1931). The Marx Brothers go to sea and Hollywood goes vaudeville once again.

1:05
H Last Awards Show

1:30
4 Rock Concert
11 Twilight Zone

2:00
11 **Movie:** The Mysterians (1958). Kenji Sahara, Yumi Shirakawa. Above-average Japanese sci-fi.

2:15
H **Movie:** Zulu Dawn

2:30
S **Movie:** Breaker Morant

2:45
7 **Movie:** Then Came Bronson (1968). Michael Parks, Bonnie Bedelia.

2:45
2 **Movie:** You'll Like My Mother (1972). Patty Duke, Richard Thomas, Rosemary Murphy.

3:00
4 Mary Tyler Moore
9 **Movie:** Ride the Pink Horse (1947). Robert Montgomery, Wanda Hendrix.

3:25
7 News

3:30
11 Best of Groucho

3:55
H **Movie:** Night of the Juggler

3:57
2 **TV Movie:** The Missing Are Deadly (1974). Ed Nelson, Leonard Nimoy, Jose Ferrer.

4:00
11 Hazel

4:30
11 Abbott and Costello
S **Movie:** Back Roads

4:36
2 **Movie:** The Elevator (1974). Myrna Loy, James Farentino, Carol Lynley.

5:00
11 Best of Groucho

5:20
H Sex is a Three-Letter Word

5:30
11 Biography
S **Movie:** Little Miss Marker

Sun., Jan. 31

6:00
9 Straight Talk
11 I Dream of Jeannie
H Sneak Preview

6:05
S Dottie West: Special Delivery

6:30
4 Carrascolendas
5 Time for Timothy
7 News
11 Christopher Closeup
H **Movie:** Papillon

6:45
11 Davey and Goliath

7:00
2 Mighty Mouse/Heckle & Jeckle
4 Rebop
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller
13 Sesame Street

7:30
2 Drak Pack
4 Villa Allegre
7 This Is the Life
9 Viewpoint on Nutrition
S Someone's in the Kitchen with Jamie

8:00
2 Mighty Mouse
4 Watch Your Mouth
5 Jimmy Swaggart
7 Christopher Closeup
9 Nine on N.J.
11 Frederick K. Price
13 Sesame Street
S **Movie:** The Amazing Adventures of Joe 90

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery
H Cher in Concert

8:45
4 Your Sunday Best

9:00
2 Sunday Morning
4 Here's Lucy
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Old-Time Gospel Hour
13 Mister Rogers' Neighborhood
21 America: The Second Century

9:30
4 That Teen Show
7 Page Seven
9 Point of View
13 Wall $treet Week.
H **Movie:** Popeye

10:00
4 Positively Black
5 Bugs and Friends
7 Wildlife Adventure
9 Mass
11 Dr. Snuggles
13 New Jersey Show
21 It's Everybody's Business
S **Movie:** Fatso

10:30
2 Louis Rukeyser's Business Journal
4 Visiones
7 Kids Are People, Too
9 That's the Spirit
11 Josie and the Pussycats

11:00
2 For Our Times
4 First Estate
5 **Movie:** Tarzan Goes to India (1962). Jock Mahoney. Inferior jungle drama.
9 Davey and Goliath
11 F Troop
13 Top of the World
21 Humanities Through the Arts

11:30
2 Face the Nation
4 Today in N.Y.
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Abbott and Costello in the Navy (1941). Bud Abbott, Lou Costello, Dick Powell. Seaworthy A & C.
13 American Birkebeiner
H Inside the NFL

12 NOON
2 Sports Sunday
4 News 4orum
9 Robert Schuller
13 Soccer Made in Germany
21 Victory Garden
S **Movie:** Boys' Night Out

12:30
4 Meet the Press
7 Directions
21 Old Houseworks
H **Movie:** Breaker Morant

1:00
4 Sportsworld
5 **Movie:** Mark of Zorro (1974). Frank Langella, Ricardo Montalban.
7 Like it is with Gil Noble
9 **Movie:** Conduct Unbecoming (1975). Michael York, Richard Attenborough.
11 **Movie:** Destroy All Monsters (1968). Mothra, Godzilla, Rodan et al. Cheap sci-fi spectacle.
13 Bernstein/Beethoven
21 Washington Mainstream

1:30
21 Inside Albany

2:00
4 **Basketball:** St. John's vs. Georgetown
7 Superstars
13 Great Performances: Brideshead Revisited
21 Washington Week in Review
S **Movie:** Sunday in New York

2:30
2 NFL Today
5 **Movie:** The Autobiography of Miss Jane Pittman (1974). Cicely Tyson. Tyson is exceptional in this chronicle of black martyrdom and courage in America.
21 Wall $treet Week
H **Movie:** Nine to Five

3:00
7 Olympic Sports
9 **Movie:** Storm Warning (1951). Ginger Rogers, Ronald Reagan, Doris Day.
11 **Movie:** Shane (1953). Alan Ladd, Jean Arthur, Brandon De Wilde. What the Western hero is all about—for those who want him to come back.
13 Kennedy Center Tonight: Lionel Hampton & Friends
21 Soccer Made in Germany

4:00
2 **Football:** Superbowl
4 Wickes
7 Pro Bowl
13 Oye Willie
21 Matinee at the Bijou
31 Washington Week in Review
S **Movie:** Fatso

4:30
7 **Movie:** Rock-A-Bye Baby (1958). Jerry Lewis, Connie Stevens.
13 Re-wiring Your World
31 Wall $treet Week
H Sneak Preview

5:00
5 Starsky & Hutch
9 Hardy Boys
11 **Movie:** The Story of Three Loves (1953). Kirk Douglas, Leslie Caron, Farley Granger, James Mason, Agnes Moorehead, Zsa Zsa Gabor, Pier Angeli, Ethel Barrymore. *The Love Boat* told in flashback.
13 Creativity with Bill Moyers
31 Bernstein/Beethoven
H **Movie:** Papillon
W **Movie:** High Country

5:30
13 Firing Line
21 Sneak Previews
S **Movie:** Freaky Friday

5:40
11 **Movie:** High Society (1956). Bing Crosby, Grace Kelly, Frank Sinatra. Crass remake of *The Philadelphia Story.*

6:00
4 7 News
5 **Movie:** The African Queen (1951). Humphrey Bogart, Katherine Hepburn. What romance and movie magic are all about.
9 Persuaders
21 **Basketball**
31 All About TV

6:30
4 News
13 Life on Earth
31 World Chronicle

6:45
W Jacksons

7:00
2 60 Minutes
4 **TV Movie:** Earthbound. Burl Ives, Todd Porter, Christopher Connelly.
7 Code Red
9 Entertainment This Week
31 Sharing the Dream

7:30
13 Fast Forward
21 Checking It Out

8:00
2 Archie Bunker's Place
4 CHiPs
5 **Special:** Celebrate the Children
7 Today's FBI
9 Straight Talk
11 Grizzly Adams
13 Nova
21 Bernstein/Beethoven
31 Mary Lou Williams
H **Movie:** Popeye
S **Movie:** The Shining

8:30
2 One Day at a Time
31 Writers in America

9:00
2 Alice
4 **TV Movie:** World War III. Rock Hudson, David Soul, Cathy Lee Crosby.
7 **Movie:** Slap Shot (1977). Paul Newman, Jennifer Warren.
9 It is Written
11 Lawrence Welk
13 Masterpiece Theatre: The Flame Trees of Thika
21 **Movie:** Gulliver's Travels (1939).
31 Mudra Afrique
U **Movie:** Scanners
W **Movie:** Craze

9:20
31 Boogie Woogie Dream

9:30
2 Jeffersons
9 World Tomorrow

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Norway, Home of Giants
31 Interface: Cecil Williams
H Sex is a Three-Letter Word

10:30
5 Sports Extra
11 From the Editor's Desk
13 To the Manor Born
21 Tom Cottle Show
31 Faces
H **Movie:** Breaker Morant
S **Movie:** The Children
W **Movie:** Prime Time

11:00
2 4 7 News
5 Off the Set
9 Morecambe/Wise
11 Odd Couple
13 Non Fiction Television
21 Ramblin'
H **Movie:** Resurrection
U **Movie:** Day for Night

11:15
2 7 News

11:30
4 **TV Movie:** The Gangster Chronicles. Michael Nouri, Jonathan Banks, Robert Lyons.
5 David Susskind
7 News
9 An Evening at the Improv
11 Rookies

11:45
2 Sports Update
7 Eyewitness Sports Special

12 MIDNIGHT
2 Barnaby Jones
7 **Movie:** Outrage (1973). Robert Culp, Marlyn Mason.
13 Soundstage
S **Movie:** The Island
W **Movie:** Nine to Five

12:15
7 **Movie:** Bounty Man (1972). Clint Walker, Richard Basehart.

12:30
9 **Movie:** Rainmaker (1956). Burt Lancaster, Katharine Hepburn. Nicely made drama of a con-man who romances an aging spinster.
11 Rookies

12:45
H **Movie:** Cheech and Chong's Next Movie

1:00
2 News

1:07
2 **Movie:** The Spy With a Cold Nose (1967). Laurence Harvey, Dahlia Lavi, Lionel Jeffries.

1:25
7 **Movie:** Ordeal (1973). Diane Muldaur, James Stacy.

1:30
9 **Movie:** Taza, Son of Cochise (1954). Rock Hudson, Barbara Rush. Douglas Sirk's drama of love and glory among the Apache.
11 News

2:00
11 It's Your Business
S **Movie:** Fatso

2:30
11 **Movie:** Island of the Burning Doomed (1970). Christopher Lee, Peter Cushing. Monsters cause heat problems.
H Video Jukebox

2:45
4 First Estate

3:00
9 **Movie:** The Fakers (1969). Broderick Crawford, John Carradine. The FBI out to get the counterfeiters.
H **Movie:** The Return

3:15
7 News

3:29
2 Public Hearing

3:30
S **Movie:** The Shining

3:59
2 **Movie:** Letters From Three Lovers (1973). Barry Sullivan, June Allyson, Ken Berry.

4:30
11 Biography
H **Movie:** The Jazz Singer

5:30
9 Morning Stretch
11 The Rangel Report

NEW YORK CLASSIFIED

New York Classified is a weekly feature. All classified ads accepted at the discretion of the publisher. Rates: 1 time ad $4.95/word; 2 consecutive ads $4.15/word; 3 cons. ads $3.95/word; 4 cons. ads $3.75/word; 13 issues per year $3.75/word; 26 issues per year $3.70/word; 51 issues per year $3.65/word. Min. ad 10 words. POB #'s, NYM Box #'s—2 words each; Abbreviations, ZIP Codes—1 word each. Extra $10 for NYM Box #'s. Classified Display available at $295/inch. Complete rate card available. Check/M.O. must accompany copy & be received by closing (every Tues. by 1 p.m. for following Mon.) Phone orders with Master Charge/Visa only. Classified Dept., New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. (212)880-0732. Reply to NYM Box Numbers at same address.

ART

First One Is Free—You can get a year's subscription to James Knowles bimonthly Catalogue Raisonne - a document about art. Where it comes from, how it's made, why it's made. You'll also get *Ideas* a newsletter free of charge which is a free-wheeling exploration of art, ideas and happenings. Send your name and address to Catalogue Raisonne, Box 161, Pound Ridge, N.Y. 10576. First one is free. Subscription is $15 per year. We'll bill you later.

ANTIQUES

20-50% Off (& More) all Armoires! Tables! Chairs! Stripped Pine! Bakers Racks! Brass Beds! ie: All Wood Beds were $750, now $175! JUNQUE SHOPPE, 11 a.m.-6 p.m. (212) 691-6634.

Vintage Clothing, Accessories, Jewelry, Linens. Chosen with Care. HARRIET LOVE - 412 West Broadway - Soho, 966-2280.

ENTERTAINMENT

Magic At Its' Finest—All Special Occasions - GEORGE KOURY, (212) LT 1-6470.

Leading Caricaturist—Enliven your Business or Private Parties. (212) 873-1695

Dance Sound—D.J.'s - Lighting - All Types Of Music - (212) 326-0699.

Unique Trio—2 Flutes/Cello, Classical/Jazz, All Occasions. (212) 626-2344.

Balloon-A-Fairs—Save on Long Island Bouquet deliveries. Valentine's Specials. (516) 799-2772.

CREATIVE BALLOONS ETC.
The balloon specialist that services with quality, perfection, and unique ideas.
(516) 489-8963; 483-8942
Party Decor - Gifts - Bouquets
Nationwide Deliveries MC, VISA
Place Your Valentines Orders Early

Westchester, Rockland—Send your Heart with Balloons!! THE BALLOON TYCOON - Rockland (914) 354-7713; Westchester (914) 723-4115.

Send-A-SmileⓉⓜ—Belly, Hula, Thrill-A-Gorilla®, Sensuous Valentine T-shirt Grams. (212) 929-2326 Brochure.

Dial S-I-N-G-I-N-G to send a Singing Telegram on Valentines Day!

Lisa Goodman Ensembles—Fine Classical Music and Quality Jazz. (212) 489-1641.

Musical Comedy Revue—Personalized for Parties. Call LAFFING MATTERS, (212) 580-0045. Also Laff-a-Grams.

balloon bouquets® OF NEW YORK
The original balloon delivery and decorating service.
212-534-2652
VISA • MC • AM EXPRESS
For nationwide delivery information, call above number or 1-800-424-2323
BIRTHDAY • ANNIVERSARY • GET WELL • CONGRATULATIONS

Courtly Music for Weddings or Parties. Elegant, Festive, Baroque and Renaissance Music on Recorders. (212) 580-7234.

The Black Tie Strings—specialists in Continental music for formal events. Strolling violinists, salon ensembles, dinner/dance orchestras. Beautiful music "from Broadway to Vienna." Brochure: (212) 478-2982.

Professional Mobile Disco—Music from every Decade, Lighting. References. MINDSWEEPER, (212) 875-9824.

Loving Heart Filled Bouquets—Discounted Balloons - Helium - Creative PARTY PARTICULARS, (516) 764-5608.

Exciting Alternative to Flowers and Fruit.
BASKET·GRAMⓉⓜ
Birthday, Hospital, Erotic and Over 50 other Baskets Brimming with Gifts.
(212) 722-5113 AE, VISA, MC.

International Gorillas—Gypsy Violinists - Belly Dancers - Opera Singers, All Languages - SPECIAL DELIVERY GREETINGS, (212) 741-0018.

Mimes, Clowns, Jugglers, Unicyclists—Parties - Promotions. CHANNING MANAGEMENT, (212) 496-0194.

Comic-GramⓉⓜ—No telegram has better delivery than our top Stand-up Comedians. *Featured WABC-TV, WMCA.* (212) 228-0244.

Portable Disco—Rock - Disco. Excellent References. $225.00. GYPSY SOUND, (212) 662-4921.

Balloon Happy Delivers Balloon Bouquets for any Occasion. Anywhere, Anytime. Best Prices, Best Service. (212) 273-5800.

ANGEL EXPRESS
Singing Telegram Company
Choose from a Celestial Variety of Costumed Messengers
Original Tunes for Any Occasion You Can Imagine... Or No Occasion At All
864-4445 Free Kazoos 864-4283

Let us make your Country-Western Dance Party - Stereo Music, Instruction, Square Dancing, Dance Exhibitions, Other Dances. LEON D and JAYNE, (212) 347-8028.

Eastern Entertain-A-Gram—Gorilla, Hula, Belly, Greaser, Baby, Bagpipe, Bunny Gal, Banjo Grams. (212) 947-0591.

STOY® Mobile Discotheque... Saturday Night Fever or Friday Night Fox Trot... Since 1964. Make Your Party - Anywhere - The Big One! (212) 288-2446.

Video Taping in Sound & Color of Weddings, Confirmations, Recitals, Bar Mitzvahs, Parties, Business & Industrial Affairs. (212) 964-7589.

Brooklynites Rejoice! Your own BALLOON FLORIST Ⓣⓜ; Bouquets and Parties. (212) 241-6732.

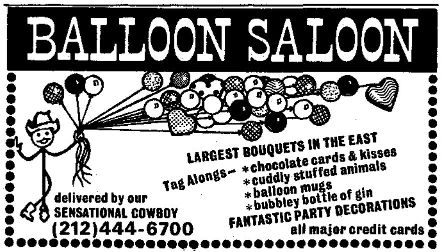
SEND A GIANT VALENTINE COOKIE VIA THE COOKIE COURIER™
Say "I Love You" with a delicious, **heart-shaped,** all natural, giant chocolate chip cookie. Special holiday giftwrap. Anywhere in the U.S. with your personal message attached.
It's an event in itself! **800-223-4114**
Credit cards accepted **In N.Y. 212-307-0008**

One Man Band—Music by DON ANTHONY, (212) 233-6161.

"Rent A Witch"Ⓣⓜ **- Bewitch Your Guests...** We have the answer!!! Tarot, Palmists, Magicians, Numerologists, Astrology, Psychic Caricatures... Parties, Social Functions, Luncheons... (212) 349-1956; (201) 721-0430.

Erotic Magic Valentines Presentations—"Tastefully Sophisticated!" - Peek-a-boo Grams - Exceptional Females / Males - (212) 599-7576.

Impression-GramⓉⓜ—Special Songs by Singer/Impressionists - Birthday - Anniversary - Retirement/Promotion Grams, etc. (212) 984-3713.



BALLOON SALOON
LARGEST BOUQUETS IN THE EAST
Tag Alongs— *chocolate cards & kisses
*cuddly stuffed animals
*balloon mugs
*bubbley bottle of gin
FANTASTIC PARTY DECORATIONS
delivered by our SENSATIONAL COWBOY
(212)444-6700
all major credit cards

Gorillas, Balloon-Grams, Belly-Grams, Chicken-Grams. Now Mailing Balloons Nationwide. Great for Valentines. LIFE O' THE PARTY, (201) 261-4000.

The Flying CarpetⓉⓜ **Belly Dancer**—Dancing is our business and our business is an art. Shows / Partigrams. Nationwide. (516) 379-7585. MC/Visa.

Caricaturist STEVE BRODNER draws crowds... PL 3-2310.

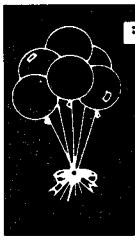
Give-A-GramⓉⓜ—Belly, Gorilla, Hula, Creative, Skin-A Grams. (212) 548-8636.

LOONEY BALLOONS
Delivered by our famous GORILLA or RED TUXEDO-CLAD messengers.
Singing Telegrams
Mae East, Gorrilla-Gram, BellyGram, Fairy Onion, Manhattan Mama, Mr. Wonderful, Amazon Man, Mr. Macho.
Call the rest—then call the best.
212-741-0006
EASTERN ONION
All major credit cards. Serving NY, LI, NJ, CONN.

"Psychic Parties Extraordinaire"—Palmistry, Magic, E.S.P., Tarot, Handwriting, Astrology, Hypnosis - Caricaturgrams. (212) 599-7576.

Beautiful Penthouse Lofts & Roof Gardens—Party, Photography, Exhibition, Movie & Fashion Shows. Fully equipped. West 31st Street. LOFT ASSOCIATES, 947-0811.

Master Magician! All Occasions - Lotsa Participation - DAVID FLETCHER, (212) 246-2438.



BALLOONS-TO-YOU INC.
NATIONWIDE

AS SEEN ON THE COVER OF *NEW YORK* MAGAZINE 11/23/81 Imprinted Mylars - Jumbo Latex - Pair-a-Balloons in a Box - Promotions & Parties - Custom Centerpieces "Gorilla" Deliveries.
(516) 868-2325; (212) 895-3717

Bare Facts Telegrams—Male/Female Strippers - Deluxe Shows available. (212) 929-4317.

Personalized D.J. Entertainment—Music, Lighting, Lasers. Spectacular Effects. NIGHTFLIGHT... (201) 627-9174.

Balloon Lady We deliver bouquets of helium balloons in New Jersey. (201) 763-4960.

Your Own Jazz Party (or whatever) at world renown Jazzloft. Elegant, comfortable, complete facilities. 50 - 200. Reasonable. JAZZMANIA SOCIETY, 852-3572; 684-8196.

CAPTAIN COOKIE tm

The 1982 Models Have Arrived!

A gigantic Chocolate Chip ALLIGATOR Cookie for your favorite PREPPIE, or send your VALENTINE a tremendous Chocolate Chip HEART. Other shapes & sizes to 2½ FEET! Outrageous SUPERHERO delivery or SHIP-A CHIP anywhere. Featured: T.V. & "Best Bets."

914-762-5499

Gorgeous Grams—New York's Best Looking Male/Female Strippers - Still 10% Off - (212) 226-5237.

Hypnosis, ESP Show—"Amazing", "Incredible", "Hilarious". All Occasions. ZORDINI, (212) 939-2066.

Larry Ozone's Have Records, Will Travel—Music and Party Entertainment. Dance Music of Every Decade. Creative Lighting Effects. Talented performers. Personalized service. (212) 969-2832.

Caricatures! With a different "Flair". Call LOU PUGLISI, (212) 631-3078.

Piano Music—Specializing in Private Parties, Home or Office. Many references. DOC MONROE, 666-9012.

STRIP-A-GRAM TM

The Original Stripteasing Telegram Co. Est. 1980. The Gift they'll never forget. N.Y. (212) 420-1190; L.I./Queens (516) 221-0310; Boston (617) 424-1007; L.A. (213) 854-4401;

STRIP-A-GRAM TM

Seven Centuries of Music—Corporate / Private Parties. Soloists / Ensembles. (212) 533-4148.

Belly-Tellygrams by Zohar®—A unique Gift for all Occasions. (914) 723-5252.

Balloon Creations, Inc.—Balloon bouquets delivered. Parties uniquely decorated. (516) 889-8855.

Peel-A-Gram®... Male/Female Strippers entertain. Gift, Champagne. Also ask about our new "Erotic Costume". (212) 947-3086 days.

Ted Fass Productions—Formerly Ted's Disco On Wheels - DJ's, Strolling Entertainers, Multi-Media. Acclaimed - *Billboard, US, Daily News.* (516) 764-5384.

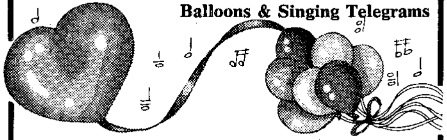
- NEW YORK
- PHILADELPHIA
- ATLANTIC CITY

HULLABALLOONS TM

Send the bouquet of helium-filled balloons with the satin ribbons, basket and bows.
(212) 242-5565

Melodeegrams®—This Valentine's Day send Love with a Song sung by Pros with a Rose - Or make someone Swoon with our long Stemmed Balloon. (212) 370-9693; (516) 795-3970.

ORDER EARLY FOR
VALENTINE'S DAY
Balloons & Singing Telegrams



BALLOON·A·TUNE
ORDER FOR 7 DAYS A WEEK DELIVERY
(212)736-5800 or (800) 223-6600 (Out of N.Y. state)

ENTERTAINMENT/SINGLES

Single? Meet that special person! Call DATELINE now: (212) 889-3230.

A Selective Dating Service for single professional people. COMPATIBILITY PLUS, (212) 926-6275; (201) 256-0202.

Matching Dates—Dignified, Personal, Introduction Service. Ladies low cost. (212) 446-3025.

Gay? Meet someone special - Call STEVE The Matchmaker, (212) 232-5500.

NEW YORK MAGAZINE TALKS ABOUT PEOPLE RESOURCES IN ITS "SINGLE IN THE CITY" YEAR-END ISSUE.

Two major stories told you about our video introduction system, seminars, lectures, parties... and the nice feeling that we're "a group of your own." Find out how nice we are. 650 very interesting singles already have.

PEOPLE RESOURCES
THE NEW WAY TO MEET NEW PEOPLE
30 West 57th Street, NY, NY. • 765-7770.

Crossroads, The Gracious Way to Meet Quality Single People. Director: Cathleen Crawford, praised by the *New York Times.* N.Y. (212) 490-1250; N.J. (201) 592-6787; Westchester/Fairfield (914) 234-7458.

Jewish Professional Singles—Meet friendly, intelligent, high-quality Men/Women. (212) 734-5566, Monday - Thursday, 1 p.m.-8 p.m.

Free Leisure Guide for Singles—Also information on Single Business Owners Club. (212) 758-1661.

Meet Your Match—FIELD'S EXCLUSIVE DATING SERVICE. Free Consultation - Established 1920. (212) 391-2233. 41 East 42nd, Room 1600, NYC 10017.

Join the Most Popular Dating Service—MEET-A-MATE. 376-3399 - Monday thru Saturday.

ATTENTION SINGLES
The most diversified singles program in Manhattan is at the 92nd Street Y. For information call **427-6000 x179.**

Give Yourself a Valentines Day Present! Join THRESHOLD SINGLES NETWORK - Call Ellen or Roberta, (212) 934-2450.

College Background Singles Only... more select, superb music, deluxe surroundings... PARTY VINE'S popular upper Eastside Clubhouse parties. *Try us!* (212) 988-6052 anytime.

Are you a Busy, Single Professional looking for that special someone? Call COMPATIBILITY PLUS a unique dating service that's as selective as you are. (212) 926-6275; (201) 256-0202; (516) 222-1588.

One is a Lonely Number
We turn "ones" into "twos."
MANHATTAN 127 East 56th Street (212) 750-9292
Nassau **(516) 829-9595** Suffolk **(516) 752-9301**
Ft. Lee **(201) 944-5669** Westchester **(914) 428-6766**
E. Brunswick **(201) 257-7900**
IntroLens
The Video Dating People

ENTERTAINMENT/CHILDREN

Make-Believe-Childrens-PartiesⓉⓜ—Extraordinary entertainment for Children's Parties. (212) 349-1956; (201) 721-0430.

Clownella—Guitar, Puppets, Magic, Balloons - Creative Participation - "Enchanting... " *Courier.* (212) 934-2145.

Complete Parties Custom-Made at Our Place - Magical Environment - Puppets - Clowns - Balloons - Refreshments. ANIMAL CRACKERS, 684-3533.

Buffa—Unique Holiday Clowns - Dazzling Fantasy Characters - TRISHA GRAY, (212) JU 2-4240.

R.J. Lewis—Magician Award-Winning Broadway Entertainment. Reasonable. Call 586-6300.

Kiddieshows! Kiddiegrams! Magicgrams - Balloonimalgrams - Clowngrams - Make-Up - E.S.P. - Bar Mitzvahs - (212) 599-7576.

Gary Mitchell—TV Personality, Magician, Clowns available Adult Parties. (516) 759-2437.

Lulu, The Mime - Clown—Performance - Participation - Lots of Laughs. (212) 496-0194.

Sandy Landsman, The Music Clown—Songs... Puppets... Balloons... Participation! (212) JU 6-6300.

Birthday Parties... Complete... Our Place - Yours... Magicians... As Seen In... *Cue... New York Magazine... Times...* MAGIC TOWNHOUSE, (212) 888-6452.

Comedy Magician/Clown... Live Birds, Balloons, Audience Participation. RAY NORDINI, (212) 672-3319.

Birthday Nightclub—THE EARLY SHOW - hit musical entertainment at our nightclub, by our kids for your kid's party - 935-2585.

Roger Riddle—Comedy, Participation, Stories and Caring. "Delightful" - *Times.* (212) 582-4240.

Don't Keep This Confidential—Magician for all Occasions, Children Specialties. (212) 225-9552.

Mime - Juggler - Clown—Exciting entertainment for Children's Parties. JAY MILLER (212) 460-5088.

Make Your Party Successful! Clown/Magician... Brochures. MICKEY SHARKEY, (212) 788-3985.

Fantasyland - Established 1969—Homes, Schools, Organizations. Free Brochures. (212) 580-9779.

NEW YORK CLASSIFIED

RESTAURANTS

An Occasion To Remember! The gracious service and warm townhouse setting of our private dining rooms, overlooking The U.N. Fountains, will make your next party a truly memorable experience, whether an intimate party for 10 or a banquet for 150. LA BIBLIOTHEQUE, 341 East 43rd Street, M. McLoughlin, Banquet Manager, 661-5757.

GOURMET SERVICES

Jason Rogers Hale Inc... For all Private and Corporate Occasions when Quality is Important... BU 8-8438.

Garvin's—Not only a great Restaurant! Beautiful private party room for special Occasions from... 10 - 200. RICHARD GARVIN, 473-5261.

Diva—A charming new Townhouse Restaurant at 306 East 81st Street. Also available for Private Parties. (212) 650-1928.

New York Bartenders—Experienced, Reliable, Helpful. Days 864-0151; Evenings 855-9411.

Claytons Catering—Exciting Spring - Summer Menu. Exclusive locations for Weddings and Corporate Events. (212) 570-9544.

The Only Place for Professional Party Help... Equipment... Set-ups... Catering... LENDA-HAND, 362-8200.

Bonnie's Brownies—Sinfully rich, addictively delicious. As seen in *Vogue, Cosmopolitan and Playboy.* Illustration of sexy Blonde Bonnie on gift box for him on Valentines Day! (212) 244-6000.

PlaceSettings—Set your place with our Foods, Flowers and Fantasies. KEVIN FLANIGAN, (212) 499-6745.

Unique Company Party... Midtown. Reasonable. 50-100 people. MAGIC TOWNHOUSE... (212) 752-1165.

Ristorante S.P.Q.R.

SENATUS POPULUSQUE ROMANUS
(The Senate & People of Rome)
Whether you are planning a small party for friends or a 7 course dinner to cement a corporate merger... whether your guests number 3 or 300...
Serving Classic Italian Dishes
133 Mulberry St. 925-3120
(Bet. Hester & Grand in Little Italy)

A Private Townhouse Affair, Inc.—The Original Townhouse Caterer: Exquisite food in beautiful upper Eastside environments. Kindly call 427-7227. Service: 472-2920.

Your Wedding—Its Special. You're Special. We're Special. ONCE UPON A STOVE, The Party Restaurant. 683-0044.

Mr. Babbington, Caterer Extraordinaire—Food for all Reasons. (212) 737-0786.

In a Brownstone, a Mansion or our own charming Restaurant. Complete Wedding and Party Service in your choice of settings. ONCE UPON A STOVE, The Party Restaurant. 683-0044.

Mark Fahrer Catering Exclusives: Our locations... Spectacular cuisine... Expert staffing... Complete party planning services in our locations or yours. Call: 243-6572.

For the Ultimate in Home Catering—GOURMET TOUCH INC., (516) 626-2829.

Magic Mushroom Inc.—We cater parties that create uninhibited joy. (212) 737-9020.

The Movable Feast—Exquisite. Private/Corporate Catering. Brochure available. (212) 891-3999.

Mansions, Townhouses, Rooftop Gardens, Private Clubs, Discos to Yachts. Complete planning, gourmet cuisine. Weddings a Specialty. PARTY PROFESSIONALS, (212) 989-5506.

Elegant Murray Hill Townhouse—Available for Weddings, Parties, Corporate Functions. (212) 686-2442.

MOTOR YACHT
Cabaret

Manhattan's Most Unique Catering Concept
SPECTACULAR VIEWS OF MANHATTAN
Cruises Mar thru Dec. • Heated/air-conditioned comfort
Elegant Foods • Impeccable Service • Groups up to 250
A PERFECT SETTING FOR SPECIAL EVENTS
(212) 929-3585

The Elegant Evening—Complete Party Planning for many or few. Personalized service for all your entertaining. (212) 980-9467.

A Sense Of Taste, Inc.—Creative Catering at your place or ours. (212) 570-2928.

David's Ltd.—Incomparable International Catering. Impeccable References. Reasonable. (212) 835-6215.

The King of the Caterers, IAN MAKSIK, presents imaginative parties in your house or our mansion. Just 7 minutes from the George Washington Bridge. (201) 833-2323.

Nuna's Cuisine—Catering with style for every Occasion. Great Food, Personalized Service. 580-2267.

Seasons Of My Heart—Authentic Mexican, Creole, Texan Cooking. Mexican Fiestas, Creole/Cajun Mardi Gras Parties. (212) 674-2375.

Parties A La Cart... ™
Tasteful catering from our festive canopied buffet carts. Imaginative & decorative for your Home, Office or indoor/outdoor Partyplace. Tri-State.
Phone for "Party Menus".
(212) 599-2290
(201) 568-7611

Perfect Small Parties 20 - 70—Stunning duplex with garden & fireplace. Gourmet food. PARTY PRODUCERS, 683-5990.

Hedy Cuisine Inc.—For a personalized culinary event. Private/Corporate catering. (212) 285-2048.

Ambrosia Catering—Superb food, personal service and pure style. Experienced and highly acclaimed. 695-6372.

The Unique Catering Experience by THE OLD HOMESTEAD Gourmet Shop... Hors D'oeuvres: Crabmeat Puffs, Coconut Chicken, Hawaiian Beef, Shrimp in Dill... Dinners: Chateau Briand, Chicken Cordon Bleu, 4-5 lb. Lobsters, Duck ala Orange and much, much more. Let us entertain you. (212) 807-0707.

La Petite Soiree—Catering for the small social affair - 777-8431.

LELLO ***Ristorante***

"The cuisine is remarkably light, elegantly presented and outstanding" —*Gourmet 3/81*

A NEW PARTY ROOM AVAILABLE WITH COMPLETE PRIVACY FROM 10-100 PEOPLE

CALL ERNESTO 751-1555/65 E. 54 ST., NYC

Windows On The World—We bring you everything but the view. Call Gladys Mouton, Director of Catering, at 775-0582.

Le Petit Grenier—Personalized Catering. Business Luncheons. Cocktail and Dinner Parties. TR 9-7298.

LEISURE ACTIVITIES

Share Your Fantasies... Over the phone - Call Donna, (212) 741-0216. MC/Visa Only.

Sexual Fantasies? Call (212) 966-0322 and listen to a recording!

Linda's Phone Fantasies—Share your wildest Fantasies over the telephone - 24 Hours. MC/Visa only. Call (212) 426-6600.

VACATIONS

Deluxe rooms in Westhampton or Quogue. $50. BATHDUNE HOTELS, (516) 288-2500.

Montego Bay, Jamaica—Deluxe Oceanfront Villa - 2 bedrooms, maid, cook, air conditioned. (212) 759-5426.

Key West—Charming Vintage House. Sleeps 4-5. Reasonable Weekly / Monthly. SARA COOK REALTY (305) 294-8491.

TRAVEL

Antigua Charter? Luxurious Swan 43', Rolls Royce of sailing vessels. Sleeps six in Ecstasy. Captain, Cook, Cavier, $2,500/week. (212) 239-4062.

Exchange Your Travel Blues for our Hassle Free, Custom Designed Getaways!... JB's WORLD, (212) 582-6670.

Negril, Jamaica—Airfare, 7 Nights Accommodations, 1 Week Car - $440. AEGINA TRAVEL, (212) 942-9500.

Club Med Reservations—Instant Confirmations Caribbean, Mexico, Tahiti, Europe, Brazil, Africa, Bahamas, Ski Colorado. (212) 354-1600, outside N.Y. State 1-(800)-223-7820. CLUB MED CELEBRITY, 501 Seventh Avenue, NYC.

CAMPS

Free Camp Advisory Consultation—Matching child's interests to preferred camp. CAMP SELECTORS, (516) 731-8400.

SCHOOLS

New York School of Interior Design—Spring Term Day and Evening Classes begin February 1st. 155 East 56th. 753-5365.

Home Computers—Join the revolution. Learn to program now! (212) 251-8414.

INSTRUCTION

Learn Shiatsu and Massage—All classes taught by J. LITRELL M.Th. 620-0961.

SAT - GMAT - LSAT - GRE - MCAT Courses. HAP Institutes... Emanuel Federbush, Director. (212) 247-1086.

Learn Magic! Classes Forming Now. Call or Write, TOTAL MAGIC, P.O. Box 4159, NYC 10017, (212) 986-4401. MC/Visa.

PHOTOGRAPHY

Need Photography—Call WALTER PAUL BEBIRIAN PHOTOGRAPHY, (212) 268-6957. By Appointment.

Internationally Published Photographer available for all Social Occasions, Weddings. Attractive Deal. (212) 242-2933.

NEW YORK CLASSIFIED

CONFERENCES

Inside Advertising—6-8 p.m., Monday February 1st. *Cosmetic Executive Women Program.* $25/ Reservation. (212) 872-6256.

WORKSHOPS

Surviving The Separation? Support and Information Groups forming to help people cope. . . DIVORCE and REMARRIAGE COUNSELING CENTER, (212) 838-5761.

COUNSELING

Thinking About Divorce? 8 session workshop on the Divorce Experience offered by PARK CONSULTATION CENTER, (212) 580-2645.

Psychotherapist—Certified MSW. Very experienced, warm. Individual, Marital, Family Problems. (212) 724-1697.

Certified Licensed Clinical Psychotherapist—*Specialist in short duration therapy.* (212) 663-9072.

Sensual Fantasy Psychodrama—You will receive a personal consultation. Then exclusive-individual role-playing with you, will be provided in an Environment tailored to compliment Your Special Fantasy. You will never see another client. $50 - $250. (212) 924-0888, 11 a.m.-11 p.m.

Career & Educational Consultants, Inc. Counseling, Vocational Testing, Resume Preparation. (212) 308-2455.

Psychotherapist—Individual, Family and Marital Counseling. Convenient Midtown location. 486-1465.

Sexual Problems? Masters & Johnson Trained - Techniques. Medical Supervision. (212) 255-2908.

Home Psychotherapy—Licensed Psychologist comes to your home. Insurance covered. (212) 362-9013.

Fast, Lasting Results—Anxiety, Depression, Sexuality. Experienced and NYS Certified. Affordable fees. (212) 929-8166.

Experienced Family/Marital Therapist—Member AAMFT. Southern Westchester - Moderate Fees. (914) 472-9898.

Biofeedback-Based Psychotherapy: Stress Management, Tension Headaches, Phobias, Anxiety. Licensed Psychologist. (212) 645-3766.

Feminist Therapy Collective—Since 1971. Offers unique consultation process that enables you to choose the right qualified therapist for you. Individual - Group - Family. Call 879-0086.

The Consultation Service for Psychotherapy—Licensed Therapists for Individual, Couple, Group. Sliding Scale. (212) 777-4027.

Group/Individual Psychotherapy Experiences. Empathic problem solving techniques. Reasonable. (212) 871-6251.

Bioenergetic - Gestalt Therapy — Individual or Group. Licensed Educator: 472-9118.

Free Recorded Information on choosing a Therapy and Therapist. PSYCHOTHERAPIES SELECTION SERVICE, (212) 861-3605, (516) 295-1720.

PERSONAL IMPROVEMENT

Stress Distress? Consider Biofeedback. Learn *how* to relax deeply. A professional service. BIOFEEDBACK STUDY CENTER, (212) 673-4710.

Weight Loss Program—Designed exclusively for emotional eaters. Free private orientation. Excellent client references. 683-7974.

Therapeutic Hypnosis—Weight - Smoking - Phobias. Sessions by qualified Psychotherapist. (212) 252-2087.

Kabuki Health Salon—Shiatsu Massage by Oriental experts. Men/Women. (212) 582-6639. 11 a.m. - midnight, Hotel Taft, 777 Seventh Avenue (51st Street) Room 212.

Central Park South Studio—Swedish - Japanese Massage. Residential & Hotel service. 581-6588.

WEIGHT LOSS GUARANTEED

Ultimate diet. . . famous Traylor method, fasting. Special diets. Free Swedish massage. . . Whirlpool. . . Group counseling with psychotherapist. . . lovely pool on 10 acres of giant pines. . . sauna, hiking trails. . . golf. . . tennis. . . bicycles. . . only 40 guests. Distinguished reputation since 1959

SETON INN SPA

Lakewood, N.J. (212) WO 2-4360; (201) 363-7733

Massage by André—Studio near Central Park South. . . Hotel/Residential services available. (212) 307-1462.

Fantasy Telephone Conversations—Call DONNA HARRIS (212) 741-0216. M/C - Visa Only.

O. Lee Studio—Shiatsu/Swedish. Excellent treatment. Sauna, Whirlpool. Hotel/Residential Service. (212) 580-9029.

Experienced Acupuncturist/Internist—LING SUN CHU, M.D., 107 East 73rd, (212) 472-3000.

Hypnosis. . . Change Habits! Weight, Smoking, Relaxation. . . Concentration. . . Assertiveness. . . Self-Hypnosis. . . SUZANNE WASSER, M.A. . . . Hypnotherapist, (212) 570-0123.

MEN-SEX THERAPY

IMPOTENCY, PREMATURE REACTIONS, LACK OF DESIRE

Evaluation Fee. $10

We Can Help! State Certified Ph. D./Psychologist, Experienced Psychotherapists, Supervised Surrogate Program, Success Where Others Have Failed

(212)686-3800, 11:00 to 7:30 Daily; 10 to 4 Sat.

Eastside Midtown Location
Medical Supervision.

Weight Loss Guaranteed: Up to 10/20 pounds/ week. Easily. Quickly. True Fasting. Expert Supervision. Educational Program. Successful follow-up regime. Twenty years in operation. Medically Accepted. PAWLING HEALTH MANOR, Box 401, Hyde Park, #2, N.Y. 12538. (914) 889-4141.

Male Sex Therapy—Combining Clinical Hypnosis and Supervised Surrogate Program. (212) 683-1194.

Park East Health Club—Japanese and Swedish massage, steam, hot bath. Hotel/Residential Service. East 54th Street, (212) 888-7931.

Overweight? Doctoral obesity research program is being replicated. Overweight men and women are sought to participate in 10-week behavior modification program. Moderate fee. Call Diane Britton, Ph.D. Multimodal Weight Programs. (212) 243-5082.

Swedish / Shiatsu Massage, Saunas, Showers—MARI OF TOKYO, Mid-town. 11-11. Hotels / Residential Service. 661-6236.

ALONE? WHY?

(212) 744-6300

My service brings together discriminating men & women to enjoy a richer & happier life. Confidential. My work on radio & T.V. Free Brochure. Phone 9:30-12:00 noon; 7-9:30 P.M. Rae Leifer, 400 E. 85 St., NYC 10028.

Betty Studio—Swedish Massage - Hot Bath. Hotel / Residential Service. 245-1884.

A Touch of Distinction Studio—Swedish, Japanese Massage for Men & Women. By appointment only. Hotel Service available. 957-8401.

Hypnosis! Weight. . . Smoking. . . Relaxation. . . Memory! Self-Hypnosis! JEROME WALMAN. . . PL 5-4363.

Excellent European Masseur—For Ladies and Gentlemen. (212) 541-6872. Hotel/Residential.

Lose Weight—6,000 have. . . Written Guarantee. Midtown. N.Y. CENTER FOR HYPNOSIS. . . 288-3832.

Lose 10-20 Lbs.—One week at the gracious. . . RUSSELL HOUSE, 415 William Street, Key West, Florida. (305) 294-8787.

PUBLIC NOTICE

"Worthless" Stocks? Maybe not! Send photocopies (no originals) and $15 per certificate and let us research them. B.S. LICHTENSTEIN & CO., Dept. B, 101 Maiden Lane, N.Y.C. 10038. Specialists since 1939.

A NEW TV PROGRAM

INVITES the participation of married or divorced persons who could contribute their personal experiences to a presentation on "Marital Conflicts."

The selected participants will be paid. Please send a short presentation to:

BOX 1545 NYM

FURNITURE

Furniture Wholesale Co-op—Brand names. Mattress $29; Frames $12; Convertible $169; Rugs $39; Spanish Bedroom $295; Brass Headboards $19. 1326 Madison Avenue, 876-5838.

Fredrick the Mattress King—Discounts on Sealy, Simmons, Serta, Restonic, King Koil, Convertibles, Platform Beds. 157 East 33rd Street, (212) 683-8322.

Custom Butcher Block and Parquet Tables, Brass Beds, Chairs. BIPS, 403 East 58th, (212) 355-5410.

Abacus Lucite® Outlet—Nesting Set, Sale $97.20. (212) 947-8990, 102 West 29th, NYC 10001. Catalog $3.00.

SOFABED SUPER MARKET

APARTMENT LIVING

48 E. 21st Street bet. Bdwy. & Park
(212) 260-5050

SEALY POSTURPEDIC, SIMMONS others—at rock-bottom prices Enormous selection of styles, fabrics, patterns, sizes. Immediate delivery on most stock items.

Mon.-Sat. 10-6,
Thurs. 10-8, Sun. 12-5

VISA • MASTERCARD
Easy Payment Plan • Free Parking

Furniture Savings, 25%-45% Off Name Brands - Henredon, Drexel, Thomasville, Heritage, Widdicomb, Baker, Sealy. MR. ROSE, (212) 295-0464.

Brass Beds. . . See the best! JOAO ISABEL, 120 East 32nd Street, NYC. MU 9-3307.

Thought our prices on designer furniture were low? Come to our Spectacular Clearance Sale, January 28th - February 1st. You'll save 15% to 60% on selected items storewide! Our ad on page 43 tells all! NATIONAL FURNITURE, *** (212) 685-8071.

PETS

Manhattan Vacationers—We care for your cat in your home. CATCARE, 838-2996.

Pet Sitters—Vacationing? Have one of our pet lovers stay in your home to attend to your pet's needs. (212) 431-5451.

Dog Training—Reliable, experienced. Any problem, any age. References. 222-5732.

AUTOMOBILES

Porsche + Audi—Lease/Purchase your new Porsche or Audi. All models in stock. Direct Dealer Leasing. Steven Ferenc, (516) 374-7523.

WANTED

Party Locations—Caterer looking for new locations. Call (212) 243-6572.

Bokara Rug Company pays top cash for used oriental rugs. Mr. Jan, (212) 532-0787; evenings and weekends (212) 897-2129.

NEW YORK CLASSIFIED

WANTED

Sell Us Your Furs

Highest prices paid.
We buy, sell and trade fine used furs

**NEW YORKER
FUR THRIFT SHOP**
822 Third Avenue (at 50th Street), NYC
(212) 355-5090

BUSINESS OPPORTUNITIES

Earn Cash distributing natural vitamins, 2.5 protein powder, and 100% spirulina products. Write Box 1547 NYM or call (212) 676-9749.

SERVICES

Heavy Cleaning—For your apartment. Waxing, carpets, windows, etc. SPRING CLEANING, (212) 765-4750.

From $4.00 a Month! Live, 24 Hour Answering Service, Direct Pick-up Available, Mail Service. ACTION, (212) 279-3870.

House Cleaners—Home or Office - Cleaners, Bartenders, Typists, Receptionists, Painters, Astrologers. Free Pamphlets. WE'RE AT YOUR SERVICE, INC. 582-0557.

Veralyn's Gift Service will select perfect gifts when you lack time. Call (212) 274-1011.

Errands For Busy People—Shopping (Marketing), Returning Unwanted Store Goods, Paying Bills, etc. (212) 924-1440.

Linda's Phone Fantasies—Share your wildest Fantasies over the telephone - 24 Hours. MC/Visa only. Call (212) 426-6600.

Overhaul, Clean-up, Rearrange Living/Working Space, Wardrobe, superbly with JANE BLAKE, the best Organizer in the World. Call (212) 431-4055.

Maids Unlimited—Heavy or light cleaning. Bonded personnel. Hourly rates. Party Help. (212) 838-6282. Established 1959.

Need to Organize your Apartment, Party, Life? Call MARY TEMKIN, (212) 779-5912.

Babysitting Service—Reliable, Competent, Trustworthy. 30 years experience. AVALON REGISTRY, (212) 371-7222.

Research, Writing, Editing by Professionals since 1972. All subjects, all levels. Thesis editing our specialty. 10 minutes from Midtown. Free Catalog. ACADEMIC RESEARCH GROUP, INC., 240 Park Avenue, Rutherford, N.J. (201) 939-0252.

Call Forwarding & Our Computers can answer your Telephone today. THE MESSAGE CENTER (212) 242-3900.

Professional Organizers—The Moving Specialists - Will coordinate and supervise your entire move. (212) LT 1-6470.

Houseboys. Our professionals love filthy apartments! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. LENDAHAND INC., 362-8200.

$5 Answering Service/Mail Service $5—Pick up on your phone. 24 hours available. Call for money-saving surprise. 799-9190.

LIMOUSINE SERVICES

A Touch of Class Limousines—Chauffeured Cadillacs - door-to-door - Anywhere - Anytime. Low Cash Prices. (212) 424-7041.

Robert's Big Apple Limousines—Always Available. $26/Hour. Credit Cards accepted. (212) 843-5299.

Michaels Limousine Service—Ride relaxed. Experienced Chauffeurs. Reliable Service. (212) 898-6117.

Chauffeured Rolls Royce Limousines—Accommodates up to 9 passengers. The Best Rates. (212) 746-1701; (212) 895-6019.

Limousines By Ronald—Cadillac Limousine. $23 Hour, Trip Rates. (212) 642-6571.

Anjo Limousine Service—Airports... Theatres... Business... Atlantic City... (212) 326-1451. Credit Cards Accepted.

Liberty Limousines—Custom Limousines. Classic Rolls Royces. Traditional Chauffeurs. Allow us to show you how affordable the best can be. (212) 252-1117; (212) 252-2791.

Marquis Limousine—Latest Model Limousine - Anytime, Anywhere. "Reasonable Rates". Credit cards accepted. (212) 639-2338.

Fit For A King—Classic Rolls Royce Chauffeured Limousine. $50 per hour. ASHLEY, (212) 924-8400.

Gotham - Luxury Sedans/Limousines—To JFK - $25; LaGuardia - $18; Newark - $25; Work - $10; Theatre (evening) - $45. Resorts, Business, Sightseeing. Corporate Accounts. (212) 772-1610.

1937 Buick and Cadillac Limos available - $30 per hour. 2 hour minimum. Call (201) 944-7432.

DENTAL/MEDICAL SERVICES

Compulsive Eaters—Medical, Psychological Behavioral Methods. METHODS for WEIGHT CONTROL, 70-50 Austin Street, Queens. (212) 263-9433.

RESUME SERVICES

"Eye Opening Resumes" and Creative Job Strategy. CAREER PLANNING INSTITUTE, (212) 599-0032.

Distinctive Resumés Printed on our Word Processing Equipment. Editorial Advice, Job Search Mailings. THE WORD FACTORY, (212) 691-9208.

Resumes and Cover Letters Determine Interviews. For the First and Best Impressions. (212) 228-8908, LINDA LAYTON LICHTMAN... Re●Sponse Career Counselling.

The Correct Image: Resume/Career Service. RITA WILLIAMS, (212) 953-0118.

LEGAL SERVICES

Dominican Law Firm—Will give correct information concerning 1 day divorces in the Dominican Republic. Call toll-free 1-(800)-528-7021.

HEALTH/BEAUTY SERVICES

New Method of Hair Removal: Insulated IB Probe... Recommended by leading Physicians & Beauty Editors. RADIANT SKIN CARE, 140 West 57th, (212) 582-5338.

Tip Nails, Wrapping, Waxing and Pedicures... IRMA'S, 270 West 25th, 691-4362.

Facial Treatment—Eyelash Dyeing - Hair removal by Waxing - Reasonable. (212) 265-3730.

European Medicine with Spa Services has arrived! Preventive/Rejuvenatory Medicine in a beautiful Spa setting. Spa services featuring: Full body Massage, Therapeutic Facials, Manicures, Pedicures and much more! Men/Women. (212) 751-5050.

Refined Clientele—Massage Therapy and Facials. Highly trained, qualified, licensed Masseuse. Legitimate - Serious people only. (212) 683-8968.

Allana of New York, Electrologists—Specializing exclusively in the Insulated Bulbous Probe method for permanent results with comfortable treatments. Free consultation. $40 per hour. 980-0216. 127 East 59th, Suite 302.

Ace Nails—*Extension Nails (Tip, Sculpture) * Wrapping * Waxing * Eyelashes... 244-0417.

For a Total Man—By great Lady Barbers, cut and blow, manicure, pedicure, facials, sauna, massage. Exclusive. By appointment 944-1223.

TAX/ACCOUNTING SERVICES

Tax Accountant—Gladly makes house calls. 25 years experience. (212) 780-0612.

Expert Bookkeeping Service to meet individual needs of Business/ Private clients. Payroll Taxes, General Ledger, Statements and Systems. Weekly, Monthly, Quarterly. (516) 378-7016.

Credit/Financial Expert—Available to improve Business Cash Flow, Credit Exposure and Finance Position. Free Consultation. (212) 646-6671.

HOME/BUSINESS IMPROVEMENTS

Decorator for a Day... Turns your Blahs to Ahs... Absolutely affordable. (212) 780-0620... DESIGN CONCEPTIONS.

Use-What-You-Have Interiors — Expert redecoration without new investment. $100/room. (212) 628-8676.

Wood Restoration—Stripping - Refinishing. Especiality Architectural Woodworking. Interior/Exterior. (212) 674-3795.

New World Craftsmen—Exceptionally fine painting, wallpapering and woodstripping, thorough preparation, fairly priced. 243-1950 Steve.

Compulsive Perfectionists will paint your apartment flawlessly. Expert wallcovering. Excellent References. Reasonable Rates. (212) 362-9763.

Expert Furniture Refinishing, Repairing, Stripping. TUCKETT VERNAY, (212) 794-8813. Free Estimates.

Residential Lighting Design—Simple Creative Solutions. (212) 691-7679.

Levolor Riviera's - Vertical Blinds—Guaranteed Lowest Prices. "4 Star Rating" - *The Underground Shopper.* Price them around... the call: KHP INC. Established 1946. (212) 238-5353.

Vertical Blind Wholesalers—Will beat any price you can find!... (212) 352-0999.

Lenny The Painter—Custom, quality Painting. Apartments / Offices - References. LENNY OPROMOLLA, 840-3966/840-6184.

Architects, Decorators and Individuals desiring quality Cabinetwork. UNDERWOOD, 966-2546.

Rinder Brother's New York Flooring—Sanded, Refinished, Installed. Where quality counts. Visit our showroom D&D Building. *Free Estimates.* 876-8700.

New York Floorman Inc.—Gratis Estimates on Scraping, Staining, Waxing, Decorator Colors & New floor installations (wood and tile). All Work Guaranteed. (212) 289-2900.

Painting and Paperhanging—Interior and Exterior. Excellent References. 728-8759 EL GRECO PAINTING CO.

Immediate Service—Professional Painting, Paperhanging, Carpentry and Renovation. ALLCRAFT CUSTOM DESIGN, 624-6606.

Michael Wiener Design Associates Inc.—Michael Wiener, A.S.I.D. Residential and Commercial Interior Design, by appointment only, (212) 689-2986.

NEW YORK CLASSIFIED

Judy Does It! Designer - General Contractor - Complete Renovations. Apartments & Lofts. 921-8216.

Levolor Rivieras, Vertical Blinds—We'll beat any prices in the Metropolitan area. (212) 745-0501.

The Professionals—Impeccable Painting, Plastering, Wallcovering. Reasonable. Free Estimates. Excellent References. (212) 729-4368.

Sandy Rabinowitz—the BANK STREET CARPENTER - Renovations / Kitchens / Finished Carpentry / Cabinetry / Shutters. 675-2381; 675-7852.

Design Gallery, 841 Broadway, NYC 10003, 777-4033. Loft & Brownstone Renovations. Kitchen/Bathroom Construction. Plumbing - Electrical - HVAC. Wood & Plastic Laminate, Cabinets. Architectural Consultation. Interior Design Concepts.

Custom Wall Units/Cabinetry—Exclusive designs, exquisite craftsmanship. Residential/Commercial. 924-1848; 691-3124.

N.Y. Handicraftsmen... Carpentry, Electricity, Plumbing, Professional Handymen; Small Jobs. (212) 228-9744.

L.J. Suri Interiors—Caviar Decor on Tuna Fish Budgets. Commercial/Residential Decorator, Designer, Contractor. 371-0836.

Track by Jack, Inc.—Track Lighting Specialist. Designs, Layouts, Expert Installations. Big discounts. Everything in stock. 868-3330.

Vertical Blinds... "Unbelievable 72 Hour Delivery!"... WINDOW FASHION FACTORY (212) 435-6326.

Fine Painting—Very neat, excellent references. DENIS CLEARY, 254-4244.

Carpentry, Painting, Electrical Work—Specializing in Renovation. Licensed, Insured, excellent References. ARTISTS & CRAFTSMEN CO-OP, 249-8885. Seen in *New York Magazine* 9/25/72.

Carpentry, Lighting, Painting - Everything! Innovative Design/Construction. Creative. Inexpensive. Architecturally trained. GIACCIO/CROSBY (212) 722-4993. Also: Quality Wood Furniture Repair and Refinishing.

Painting - Paperhanging—Good quality, durable work. Thorough preparation. Excellent references. STEVE and ANGIE MOLNAR, 869-3050.

No Time? Too Busy? DECOR TIME-SAVING SERVICE for New York Sophisticates. Our Personal Home Shopping Service, your answer. (212) 799-9234.

Ceramic Tiles—Largest Selection NYC. Floors - Walls. Installations, Repairs. THE QUARRY, 183 Lexington (31st), 679-2559.

LICENSED MOVERS

West Side Movers—Courteous, Professional Service at Reasonable Rates. Fine Arts - Antiques. California/Florida Specialists. (212) 874-3800. #670; #765437. 644 Amsterdam (91-92 Sts), NYC.

Stop by the Moving Store, for all your moving supplies. 644 Amsterdam (91st-92nd Streets), NYC. WEST SIDE MOVERS, (212) 874-3800. #670; #765437.

Hud Movers—3 Men / Large Truck $36 / Hour. 461-0428,9. #281, 264 10th Avenue, NYC 10001.

Established 1895. Local, long distance and international moving, storage and packing. SIEGLER BROTHERS, INC., ORegon 5-2333. Reasonable, Florida and California specialists. #256, 264 West 11th, NYC. I.C.C. #106384. Binding Estimates.

We're Dependable, Reasonable, Professional. Local - Long. GRADUATE MOVING, #1706, 420 West 119th, 864-7640.

Star*Trek/North American Van Lines Agent—Local - National - International. California - Florida - Philadelphia. Expert Packing - Storage. Free Estimates. D.O.T. #1645, 425 West 13th Street, NYC. (212) 929-5252.

Modique Inc. (The Dependable Mover) serving New Yorkers since 1948. Household, commercial, fine Arts & Antiques. All estimates guaranteed. Weekend services. #1053, 325 West 16th Street, NYC. 929-5560.

Freedman Moving & Storage—Try us and save your friends the trouble of finding a great moving company. Free estimates, credit cards accepted. #339. 132 St. Marks Place, NYC. 260-0880.

Quality Service—Low Rates. METRO MOVERS, 477-1337, #1711, 219 Bowery.

The Padded Wagon—Fine arts, household, commercial. Agent Global Van Lines. Individual fireproof storage vaults. #709, #765387, 108 West 107th Street, Manhattan. 222-4880.

Moving?... You'll love our low rates. S & D QUICK MOVERS, #399, 91 East 2nd, NYC. 228-1900.

Van Gogh Movers. All our men have concave backs and a highly developed sense of aesthetics. CA 6-0500. #895, 126 Wooster Street, NYC.

Rainbow Movers—Household, Commercial. Storage. (212) 431-8550, 290 Lafayette, #1747.

American Van—Moving & Storage: We use only professional moving men, give honest estimates, and have excellent references. Agents for Van Gogh Movers, D.O.T. 895. Call for free estimate, 226-6675. California Specialist.

Rolling River Transport—79 Grand. Storage, Local, Long Distance. 925-5930. #167.

Shleppers Moving Inc.—Don't shlep call SHLEPPERS and let us Shlep for you! Quality Moving, Packing. Never a No-show. Free Accurate Estimates. #1795, 226 East 83rd, (212) 472-3925.

Clement's Inc.—#1839, 132 St. Marks Place, NYC. 460-5522.

Van Gogh Movers. Careful, responsible, courteous. Call for free estimate. CA 6-0500. #895, 126 Wooster Street, NYC.

E. Charles Moving—Full Reliable Service. #1849, 2528 Broadway, (212) 222-0848.

TRUCKERS

Little Van - Trucking Man—Trucks you carefully. Reasonably. (212) 580-7608.

Light Panel Truck—Trucking, pick-ups/delivery. 679-6423 anytime.

#1 Truckers—Careful, responsible, courteous. Call for free estimate. CA 6-6670. Agents for Van Gogh Movers DOT #895.

My Son... The Trucker? 3 years experience. Please call for free estimate. (212) 929-6350.

Beethoven Transfer—Bonded. Piano Experts. Packing. Free Estimates. Anytime: 472-0679.

Student Group—Household, Commercial; Ethical, Reliable. 925-0944; 925-0913.

MERCHANDISE OFFERINGS/GIFTS

FUR SALE

P. MILLER & SON, INC.
RACCOON • FOX MINK • COYOTE
Room 602, 307 7th Ave., NY 242-8688
Mon-Fri 8:30-5p.m., Sat 9-3p.m.
On Parle Francais

Television... Appliance Bargains... New... Warranteed... Call for quotes... HOME SALES ENTERPRISES... (212) 241-3272.

FURS FURS FURS

HARRY KIRSHNER & SON
307 7th Ave., New York
(Between 27th & 28th Sts.)
CH 3-4847
Mon-Fri 8:30 AM-6:00 PM—Sat 10 AM-5 PM

January Sale—All Furs Drastically Reduced... KAISER FURS, 363 Seventh Avenue, (212) 564-0124.

Wallcoverings; Grasscloth; Handprints! Thousands of rolls in stock of firsts, seconds, discontinueds 40%-70% off. Photowalls, Murals, Brick, Paint, Floor Tiles. 300 Book Wallcovering selection. Service or Free Instruction. WALLPAPER MART, 187 Lexington, 889-4900.

PLEASE CHECK OUR FURREEZING
FUR COAT PRICES!
Every style and fur available!
Beaver, Coyote, Fox, Raccoon, Tanuki, Otter
FURLAND EXPRESSIONS 330 Seventh Ave.
(9th Floor) Open 7 Days 9 am to 6 pm 212-594-3480

National Brands—Major Appliances, Televisions. Factory Sealed. Guaranteed. Give Model. PRICEWATCHERS, (212) 337-6633.

Firewood: Aged Hardwoods, $225 Full Cord. Bundles, Facecords, Applewood. (201) 838-0642.

HURRY! HURRY!
They Won't Last!

EVERYTHING MUST GO!
UP TO 50% OFF Suits, Coats, Raincoats, Separates and more...
all specially priced at 50% below retail.
Nipon, Trigere, Anne Klein, Harve Bernard, London Fog, Raincheetah & more.
Direct from wholesalers. Paris Fashions, 270 W 38 St., 17th flr. (212) 279-6019.
Open daily 10-4; Sat 10-3. Maj Credit Cards accepted.
PARIS FASHIONS

EMPLOYMENT OPPORTUNITIES

Is there life after College... outside of a typewriter... Creative Job Campaigns, Professional Resumes, unique Cover Letter individually designed to obtain interviews. (212) 228-8908, LINDA LAYTON LICHTMAN, Re•Sponse Career Counselling.

REAL ESTATE

APARTMENTS AVAILABLE FOR RENT

22nd Street Garden Duplex—Featured in Magazines/TV. 3 bedrooms, 3 baths, 2 fireplaces. $2,400 monthly. (212) 787-1400.

Hideaway - Estate Cottage—Greenwich, Connecticut. 5 rooms, fireplace, patios. (203) 661-0229.

APARTMENTS TO SHARE

For Fast Results, go to The Professionals! The NEW YORK ROOMMATES SERVICE, 515 Madison Avenue, 759-4203.

Roommate Finders... Guaranteed Placement or Fee Refunded... Careful Screening... 686-9415.

REAL ESTATE

APARTMENTS TO SHARE

Apartment Sharing for Particular People—Call LESLIE HARPER LTD., (212) 794-9494. Featured... *N.Y. Times.* Seen on... *NBC-TV News.* Careful screening. Brochure available.

Discriminating Women Prefer WOMEN'S ROOMMATE REFERRALS. Thorough screening. Fast Results. Guaranteed Placement. (212) 888-6360.

Available: Cozy, furnished one bedroom apartment, prime Eastside location. Timeshare basis only. $600-$1,200 Month, depending time wanted. Year minimum. Two months security. (201) 522-0892.

APARTMENT WANTED

Luxury Furnished Apartments for Sublet wanted. Manhattan only. Long/Short Term. References. Principals only. Non-agency. 889-6345.

Wanted Manhattan Apartments/Townhouses—1-4 bedrooms for exclusive clientele. PRESTIGE APTS. INC., Furnished Sublet Specialist, (212) 722-0486.

Relocating Fortune 500 Executives & Bank Personnel. Need 1-4 bedroom apartments/townhouses, furnished/unfurnished. No fee. Featured on CBS-TV. (212) 935-8730.

APARTMENT EXCHANGE

Aspen—One bedroom apartment. Historic Landmark building - downtown. March - September. (303) 925-7098.

WINTER RENTALS

Old Key West—Studios on the Ocean - Private Beach. $600 and up weekly. (305) 296-8627.

HOUSE EXCHANGE

Bi-Coastal? List your home for short term exchange or sublet. LA-NY HOME EXCHANGE, (213) 273-6814.

For Manhattan House/Co-op: Modern Vermont House—Spectacular view Connecticut River - Dartmouth College 5 minutes, Theatre, Movies, Music, Arts. 2 bedrooms, 2 bathrooms, vast living/dining area, large kitchen, 2 fireplaces, studio. 10 acres. Box 1548 NYM.

FOREIGN REAL ESTATE

White Bay Cay—28 Acre Island Paradise, Bahamas. Reachable, Developable. $250,000. Write: ISLAND, 302 East 6th, NYC 10003 or call (212) 473-3925.

TOWN & COUNTRY PROPERTIES

This is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: 1 time ad—$210 per inch; 2 consecutive ads—$187 per inch each; 3 consecutive ads—$173 per inch each; 4 consecutive ads or 13 during one year—$158 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $10 for NYM Box Number. Complete rates available upon request. Payment & closing dates are the same as regular New York Magazine Classified.

Greenwich Village Exclusive

An exceptionally spacious three bedroom loft, close to Grace Church. Entire 4,000 sq. ft. top floor with fine light and views plus the entire roof to develop.

Gerry Haase-DuBosc (212) 691-1400

WM. B. MAY CO.

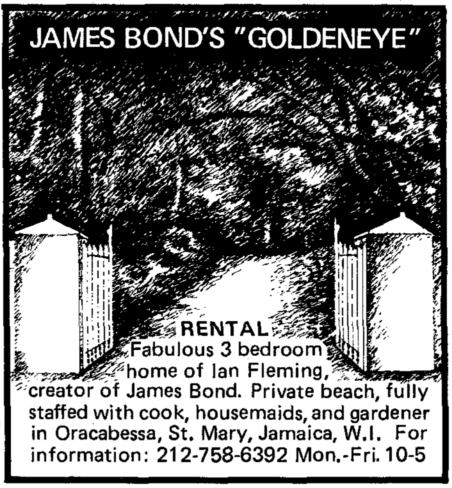
PELHAM PELHAM MANOR

MOST BEAUTIFUL HOUSE

Fabulous condition, better than new, rare opportunity, prime location, spacious rooms, high ceiling, Gesso moulding, leaded windows. No other house like it! $650,000.

ANN DE SANTIS, Realtor

4550 Boston Post Road (914) 738-1360



JAMES BOND'S "GOLDENEYE"

RENTAL

Fabulous 3 bedroom home of Ian Fleming, creator of James Bond. Private beach, fully staffed with cook, housemaids, and gardener in Oracabessa, St. Mary, Jamaica, W.I. For information: 212-758-6392 Mon.-Fri. 10-5

60'S EAST (Off 5th AVE)

N.Y. TOWNHOUSE

30' Indoor Pool & Garage

We are proud to offer this exquisite home. No expense was spared in creating the most perfect architecturally designed house w/the accent on comfort, luxury & entertainment; whatever is important for a sumptuous living style has been incorporated in this 20x100', 5 story, elev house. 14' ceils in Living & Dining Rms, 4 WBFPs, Entertainment rm off Pool, Sauna in Bath house. Fully equipped gymnasium, master suite offers luxuriously appointed mrble his/hers bath. Libr, Billiards rm has English Oak panelling w/hand moulded ceil. House is intricately wired for sound & security systems thruout. C/A/C & heating individually rm controlled. Beautiful maid's qtrs w/separate kitch. Being offered fully furn or unfurn. Call

MRS. BLANCHARD

832-4173 Res: 734-5959

Douglas Elliman Gibbons & Ives

575 Madison Ave, N.Y., N.Y. 10022

NEW YORK CITY

Finest Residential Area
New luxury condominium,
spring 1982 occupancy.

Apartment sizes from 3½ rooms (1 bedroom) through 10 rooms (6 bedrooms) and all sizes in between. Some duplex Penthouses with panoramic views. Purchase price from $330,000 to $3,500,000.

For more information, call

JERRY KIERUS COMPANY

(212) 888-0104 or write to
P.O. Box 4220
Grand Central Station
New York, NY. 10017
U.S.A.
Telex 128-285 KREZUS

RIVERBANK SOUTH
377 WEST 11 STREET

INCREDIBLE VALUES
DISCOUNTS

SPECTACULAR CO-OPS ON THE HUDSON RIVER

... woodburning fireplaces
... two full bathrooms
... 15' to 19' ceiling heights
... indiv gas htg syst w/thermostats
... 8' to 14' thermopane windows
... video intercom security system
... new plumbg/htg/elect systems
... immediate occupancy

DUPLEX APTS & LAST PENTHSE APT WITH ROOF TERRACE

2,127 to 3,200 SQ FT
$110,700 to $237,600
Est. maint $421.80 to $769.50/mo
Estimated Tax Deduction 84%
BELOW MARKET FINANCING AVAIL

DAILY NOON TO 5PM

Selling Agent

LOFTS
FOR
LIVING Ltd.
964-6714

Offering Made By Prospectus Only
Sponsor: Jale Associates

DUPLEX, TRIPLEX
OFFICE & GARAGE

One of the most striking contemporary complexes in Manhattan right at the heart of old Chelsea. Purely luxurious w/firelaces, huge Roof Terrace & space for your 3 Rolls. 4,000 Sq Ft Executive Offices and dramatic Duplex & Triplex Apts. See it Now! Askg $1,200,000

CALL (212) 243-4000 WELLS & GAY

Exclusively with

CHAPPAQUA, NY
35+ ACRES

UNIQUE OPPORTUNITY

OFF KING ST, RTE 120
PRESTIGIOUS RESIDENTIAL AREA
FIRST CLASS PUBLIC SCHOOLS
¾ HR TO NYC
PERFECT FOR SUB DIVISION

PRINCIPALS ONLY (212) 425-9496

5th AVE. COOPS (teens), 2,200 sq. ft. $145,000
5th AVE. COOP (comm), 1,200 sq. ft., $115,000
W. 29th ST. COOP - 2,000 sq. ft. $115,000 - $45,000 down
HISTORIC TOWNHOUSE - Kingston, N.Y.
River view - Needs Restoration - $21,000
BELLEAYRE SKI HOUSE - NYS - $33,000.
Sauna, Stream, 3 Bed., Fireplace, $5,000 down
HUDSON (212) 947-0811
13% FINANCING AVAILABLE

EAST 87th STREET CO-OP

3 bedrms, 2½ baths. Extraordinarily decorated. Kitchen w/eating bar. Terrace. Rooftop pool. Magnificent views of river, city skyline and park. $350,000.

Country Homes
Stamford, Conn. (203) 348-8565

CHOICE SUMMER RENTALS

New 3 Bedrm, 2 Bath contemporary, ocean view, pool, $18,000.
Smashing waterfront contemporary, 3 BR, 2B, pool. $25,000. Both full season.

PONY FARM REAL ESTATE,
Better Homes & Gardens
East Hampton, N.Y. (516) 324-5850

70'S EAST PARK AVENUE

Park Avenue Penthouse

4 Bedrms + Libr in one of N.Y.'s best bldgs. Old world mouldings, WBFP, lge family kitchen, Great Charm. Enclosed solarium faces out on to lge terrace w/beautiful city views.

SHEILA NELSON
832-5956 Sundays: 753-5113
Douglas Elliman Gibbons & Ives
575 Madison Ave, N.Y., N.Y. 10022

NYC Co-op PARK AVE 9 Rms

- EXCLUSIVE -

Luxurious living in prestigious Park Ave. bldg in 70's. 3 bedrms + libr, wbfp, FDR, 2 mds. Mt $1240.

Call Joan La Caille
888-1424/Eve & Sun 535-6287
L.B. KAYE ASSOCIATES 888-1400

Atlantic Beach, N.Y. 45 min N.Y.C.

CONTEMPORARY PRIVATE HOMES

Quiet community setting, excellent schools, sunlit kitchens, large bedrooms, huge closets, central air conditioning. The warmth of a roaring fire, or a walk on our private beach to help you unwind from the daily grind. Some waterfront sites available. $169,990 & up.

12% Interest Available Now!

DRIFTWOOD LANDING
(516) 889-1133

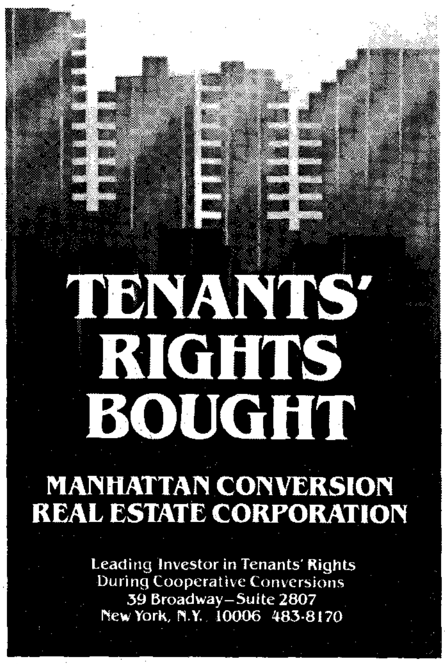
PICTURESQUE PRIVACY

Country home on 12 acres. 3 bedrooms with huge master, brick fireplace, French doors opening to wood deck, beautiful slate & wide plank floors, zone heat in every room. Owner must sell; moving to Florida. $99,500 with excellent terms. 2 hours NYC, Western Catskills. Mr. Bertry (212) 628-4213 or Larry (914) 292-5971.

89th St & 5th Ave 25x100

NEW TOWNHOUSE EXCLUSIVE

Vast & beautiful, immaculate marble townhouse. 6 flrs plus bsmt & cellar. 5 person elev. All systems & structure faultless. Original detail combined with contemporary convenience. Open views. Solid & secure. Ready for occupancy. By appt only. Alice Claar
DAVID DAY REALTY 935-8700



TENANTS' RIGHTS BOUGHT

MANHATTAN CONVERSION REAL ESTATE CORPORATION

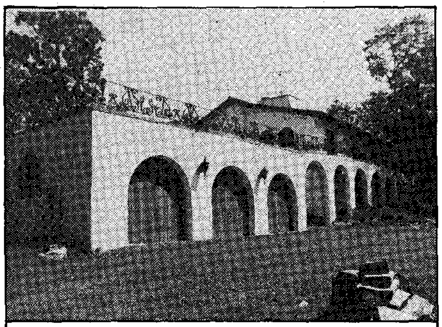
Leading Investor in Tenants' Rights
During Cooperative Conversions
39 Broadway—Suite 2807
New York, N.Y. 10006 483-8170

72nd St East (Nr Park Ave)

DREAMY DUPLEX

You must see this new listing. A great duplex w/ 9 large rooms on high flr facing south. 4 full Bedrms + 3 maids rms, many closets, WBFP, big kitchen area. Asking $800,000. Low, low Maint, $1200. Details, call

JANICE BAYER 832-5478
Douglas Elliman Gibbons & Ives
575 Madison Ave, N.Y., N.Y. 10022



A TOUCH OF CALIFORNIA

set on a wooded hilltop in Sherman, less than 1½ hrs. from NYC. A dramatic custom built home w/ 4 bedrms, 3 baths. Gathering rm, & mast bedrm suite each w/firepl. Many fine features. Sauna, party deck, weathered brick, beamed ceilings, curved stairway, 3 car garage. Total privacy on 9.8 ac. $320,000. Brochure avail.

The DeVoe Realty Co.
P.O. Box 1389 New Milford, CT. 06776
(203) 354-5571

CPW (Low 70's) FIRST OFFERING

Magnificent 9 room corner apartment with panoramic views of park and city. Living room with fireplace, formal dining room, giant kitchen, master bedroom suite with solarium, 2 additional masters. 3,000 sq. ft. of luxury in secure, full-service building. Truly a blue chip investment.

SHORE REALTY

115 Central Park West, New York, New York 10023
(212) 799-2997

The Central Park West Specialists

WATERFRONT FAIRFIELD, CT.

Sandy Beach - Yr Rd or weekend retreat. 5/6 bdrms, 3 story, $450,000. For showing or brochure - Exclusive agent

Jerry Whitson (203) 255-8620
THE BEAZLEY CO.
953 Post Rd. Fairfield, Ct. 06430

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 437

BY MARY ANN MADDEN

"Have you met my widowed sister?"

"That serpent looks tame to me."

"Have you met my unmarried brother?"

"Last night, I thought my Betamax had caught fire."

"Would anyone like to see my herpes?"

Above, room clearers. Competitors are invited to invent one example of a remark destined to doom further colloquy.

Results of Competition 434, in which you were asked to devise awards for deserving souls.

Report: Most preferred honorees: Alexander Haig. President Reagan. Mrs. Reagan. Brooke Shields. Richard Nixon. Elizabeth Taylor. Muhammad Ali. Howard Cosell. A startling number of entries used names found in our example. None seemed to improve much with repetition. As to the abovementioned, many were recipients of the M. Antoinette Let Them Eat Etc. Award. Also the Mona Lisa Prize. You get to guess what for.

First Prizes of two-year subscriptions to "New York" to:

The Chef Boyardee Designer Food Award, to Bill Blass.
George Spencer, Knoxville, Tenn.

The Thank God It's Tuesday Award, to the producers of Monday Night Football.
Elsie Angell, Greenville, R.I.

The Pulitzer Prize For Best Award Committee, to the Pulitzer Prize Committee. (Later withdrawn.)
Charles J. Schlotter, Pittsburgh, Pa.

Runner-up Prizes of one-year subscriptions to "New York" to:

The Barbara Walters Outstanding Tree Award, to Bo Derek.
Allen Balla, Houston, Tex.

The Duke of Windsor Selflessness in Public Service Award, to Michael "Soon I'll Be a Rich Man" Deaver.
Ronald Weich, Bronx

The *Boys' Life* Inspiration to Youth Award, to Britt Eckland.
Douglas Empringham, San Bruno, Calif.

And Honorable Mention to:

The Alan Hamel Helpmeet Award, to Leon Isaac Kennedy for furthering his wife's career.
Robert R. McCaddin, Allenhurst, N.J.

The King Kong Award for Unrequited Devotion, to Ron Galella.
Nancy Joline, Huntington, N.Y.
sp. mention: Mark Townley, N.Y.C.

The Clifford Irving Award for the Best Work of Fiction Based on a Living Person, to Michael Bennett for *Dreamgirls.*
Marilyn Crystal, Scarsdale, N.Y.

The Menachem Begin Again Chutzpah Award, to Lee Iacocca. (Some assembly required.)
Robert K. Christenberry, Red Bank, N.J.

The National Scapegoat I Get Blamed for the Darndest Things Award, to Jodie Foster.
Helen Mayne, Rochester, N.Y.

The Simmons Beautyrest Award, to Ronald "Wake Me When It's Over" Reagan.
Sara Katsh, Denver, Colo.

The John Simon Forget Your Acuity, Come On, Get Vicious Tutelage Award, to Peter G. Davis.
Kermit C. Klein, N.Y.C.

The Lady Clairol Only Your Barber Etc. Award, to Governor Hugh Carey.
Richard Battaglia, N.Y.C.

The Best of Henny Youngman Award, to Milton Berle. (Three-time winner.)
Anthony Jay, Waterville, Maine

The But I Know What I Like Award, to Michael Cimino.
Angelo Papa, Trenton, N.J.
sp. mention: Sal Rosa, N.Y.C.

The Michelle Marvin Award for Visible Means of Support, to Jim Palmer.
Karl Levett, N.Y.C.

The MacArthur I Shall Return Award, to George Steinbrenner.
Lynn S. Ellner, Andover, Mass.

The Pulletzer Prize, to Frank Perdue.
Jack Rottenstein, Brooklyn;
Karen Bracey, Burke, Va.

The Stanley Kowalski Class Act Award, to John McEnroe.
Everett Joline, Huntington, N.Y.

The Louisa May Alcott Award, to Roman Polanski.
Louise Lane, Richmond, Va.
sp. mention: Bob Buege, Greenfield, Wis.

The Leonard Nimoy in Search of . . . Award, to Fred Silverman
Janey Markman, Bronx

The Good Sport Award, to Michael Moriarty.
Jack Schindler, Brooklyn Heights, N.Y.

The Joyce Kilmer Award, to James Watt.
Charles Walker White III, Bryan, Tex.;
Richard Kline, Studio City, Calif.
similarly: M. Sullivan, Cincinnati, Ohio;
Bobby J. Ward, Raleigh, N.C.;
Jack Nicholas, New Orleans, La.;
Nancy Corvino, Pelham Manor, N.Y.

The First Annual Maintain the Reign in Spain Award, to Juan Carlos I.
Catherine M. Ricardo, Tappan, N.Y.

The You Asked for It Award, to the American televiewing public.
Suzi Leonard, Dallas, Tex.

The Maria Ouspenskaya Acting Award, to Brooke Shields.
Jay M. Tischenkel, North Miami, Fla.
similarly: Mary Conte, North Miami, Fla.

The Joyce Brothers Pseudopsychosocial Anthropology Award, to *New York* Magazine for its special issue on "Single in the City."
Dr. John Guignard, New Orleans, La.
sp. mention: Monica Radomysler, N.Y.C.

The Getting to the Top Is Easy, Staying There Is the Hard Part Award, to the foot-

ball teams of Michigan, Notre Dame, Pitt, Southern Cal., et al.
Walt Shaklett, Fremint, Nebr.

The Abbott and Costello Who's on First Award, to Alexander Haig.
Laura Osgood, Springfield, Va.

The Lady Bracknell Misplaced Baggage Award, to Evangeline Carey.
Gene Brown, Phoenix, Ariz.

The A.S.P.C.A. Public Service Award, to David Stockman for letting the cat out of the bag.
Sam Kahan, Los Angeles, Calif.

The Famous Writers School Dubble Bubble Gum Award, to Tom Wolfe for stretching a magazine piece to b-o-o-o-k l-e-n-g-t-h.
Fritzi Bogard, Dublin, Calif.

The John Braine Room at the Top Award, to Miss New York, Deborah Ann Fountain.
Suzie Friedman, Chapel Hill, N.C.

The John L. Sullivan Manifest Destiny Award, to Menachem Begin.
David A. Epstein, M.D., Hollywood, Fla.

The Enigmatic Coiffure of the Year Award, to Marv Albert.
Esther Klein, North Caldwell, N.J.

The Wall Street Chicken Little Award, to Joseph Granville.
Adam Doyle, Burke, Va.

The Pandora Hope Springs Eternal Award, to Louis Kleinman. Louis who?
Louis Kleinman, Louisville, Ky.

The I Am an Abscamera Award, to the F.B.I. for pushing back the frontiers of cinéma vérité.
Edmund Conti, Summit, N.J.

The Garry Marshall Keep the Business in the Family Award, to Barbara Mandrell.
Patsy Speakman Felmet, Wintersville, Ohio

The Alan Alda Actor-Writer-Director-Humanitarian Award, to Alan Alda.
Anne Brett, Los Angeles, Calif.

The Thomas E. Dewey Morning After Award, to James Florio.
similarly: Frank M. Mottola, Woodridge, N.J.; James W. Penha, Jackson Heights, N.Y.

The G. Gordon Liddy Courage of One's Convictions Award, to Harrison Williams.
Raymond E. Benenson, Niskayuna, N.Y.

The King Kong Great Ape Award, to Rich Little.
Claire Bazinet, Flushing, N.Y.

The Erskine Caldwell God's Little Acre Award, to the Reverend Thomas (St. Bartholomew's) Bowers.
Gregory Greenberg, N.Y.C.
sp. ment.: Myrna Schwalb, Palm Beach, Fla.; John Schowalter, New Haven, Conn.; Richard Holman, N.Y.C.

The Stephen Foster Old Folks at Home and the Jordache Jeans Joint Award, to Nancy and Ronald Reagan for best double life-style.
Oliver Neshamkin, M.D., N.Y.C.

The Boeing 747 Award, to New York for a Giant-Jet football season.
Matthew Conti, Summit, N.J.

The Maybe He's Dead, Maybe He's Not Award, to Generalissimo Francisco Franco.
Jay Quinn, Lima, Ohio

The Jean Valjean Award, to Calvin Klein.
Joan Falper, N.Y.C.
sp. mention: Aaron Levine, Tallahassee, Fla.

The Send Me Your Huddled Masses Yearning to Breathe Free Award, to the Metropolitan Transportation Authority.
Kathy Hakim, Flushing, N.Y.

The Football Hall of Fame Award, to the Columbia for the most spectacular touchdown of the year.
Marilyn Conti, Summit, N.J.

The Nanette Fabray Low Profile Award, to Burt Reynolds.
Elaine McDonnell, Needham, Mass.

The J.C. Penney Award for the Appellation Least Reflective of Purchase Price, to *Nicholas Nickleby.*
Sheila B. Blume, M.D., Albany, N.Y.

The You Were All Wonderful This Week but No Prizes Award, to all competitors.
Maria Conti, Warwick, R.I.

The Honorable Mentions Award, to all faithful contributors who make the work of the editor a joy. Or something.
Nikki Rosa, N.Y.C.
sp. mention: Anne Jones, Riverdale, N.Y.

The Cassius-Brutus Greatest Hits Award, to Muammar el-Qaddafi.
L. Soth, Northfield, Minn.

The Dr. Caligari Unusual Recipe Award, to Ronald Reagan for his Cabinet pudding.
Rosalind Pavane, Beverly Hills, Calif.

The Zero Population Growth Man of the Year Award, to Erno Rubik.
Henry J. Ricardo, Tappan, N.J.

The Ugly George Look-Alike Award—no award this year.
Chip Chapin, N.Y.C.

The John L. Lewis Hara-Kiri Award, to Robert F. Poli.
Helene Ellner, Richland, Wash.

The Waiter What's That Flying Over My Soup Award, to the State of California.
Larry Laiken, N.Y.C.
similarly: Marc Doyle, Burke, Va.; Lawrence Wong, San Francisco, Calif.

The Leo Durocher Nice Guys Finish Last Award, to me.
W. H. Richardson, Peace Dale, R.I.

Competition Rules: One entry only should be sent to Competition Number 437, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by February 5. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 1 issue. Out-of-town postmarks are given three days' grace. **Postcards only, please.** ■

Salta in Bocca
NORTHERN ITALIAN CUISINE
179 Madison Avenue
(Bet. 33rd & 34th Sts.)
N.Y.C. 10016
684-1757

the ARARAT
authentic armenian cuisine
elegant, colorful atmosphere
4 EAST 36th STREET
NEW YORK CITY 10016 686-4622

Da Cesare
Ristorante Italiano
A new restaurant at
151 East 60th Street
(212) 838-7995
opposite Bloomingdale's

MAGIC Towne House
CABARET
"Delightful Surprise"
NY Times
Fri. & Sat. nights
Magic Shop
Mon.-Fri. 1-6
1026 Third Ave (61 St.) NYC 752-1165

American Express Honored
RESTAURANT Laurent
Open 7 days
Sunday Dinner Only
111 East 56th St. • PLaza 3-2729

Since 1937
MINETTA TAVERN
Italian & American cuisine
Lunch • Dinner • Cocktails
All credit cards honored
Reservations: GR 5-3850
113 MacDougal Street, In the Village

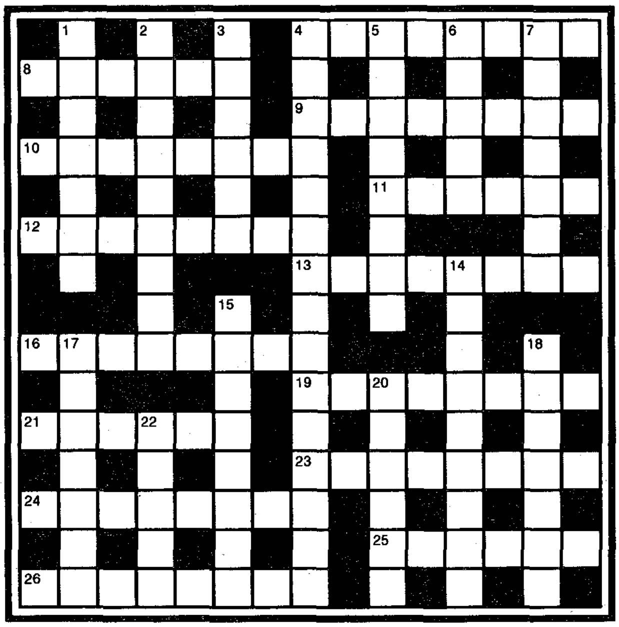
Hang Zhou Lou
"SERVING TRADITIONAL CHINESE CUISINE IN THE CLEANEST RESTAURANT IN CHINATOWN."
4 Star CHEF "YEE"
OPEN 7 DAYS – 925-5144
68 EAST BROADWAY

ROMA NOVA RESTAURANT
Specializing in the food of Milan and Bologna, reputed to be the best in Italy.
166 E. 33rd St.
683-8027 (bet. Lex. and 3rd)

‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

4 Group I bring to court for crime. (8)
8 Town looted in a disturbance. (6)
9 Annoying to me without losses of temper. (8)
10 A number die in the Serpentine? (8)
11 In a bigger than garden shed. (6)
12 Tom’s enemy is a showy person. (8)
13 Fear figs are bad for animals. (8)
16 If love were missing the bird would be on fire. (8)
19 Raining quietly during the session. (8)
21 A strange region makes one take no notice. (6)
23 The inferior one is possibly grounded. (8)
24 Tree which reveals wind and light. (8)
25 “Pernicious weed! whose scent the fair ——” (Cowper). (6)
26 Rain gets distributed but they are not pleased. (8)



Down

1 Animal found in stream in part of India. (7)
2 The cloth makes the saint false. (9)
3 A quiet offensiveness is something to take one’s stand on. (6)
4 They are worn on holiday, but an object in the bust comes undone. (7, 8)
5 “I am constant as the —— star” (J. Caesar). (8)
6 Not a peerless writer? (5)
7 Rush round madly in an overtime racket. (7)
14 Hesitating because the fellow is not showing constancy? (9)
15 Inseparable from a woman in unfinished mixed tennis. (8)
17 Bird has a limb with hard growth on it. (7)
18 Mark married, although it means the opposite. (7)
20 Foreigner has reverse of help in accommodation. (6)
22 Master in five down erroneously given. (5)

© 1982. Times Newspapers, Ltd., London.

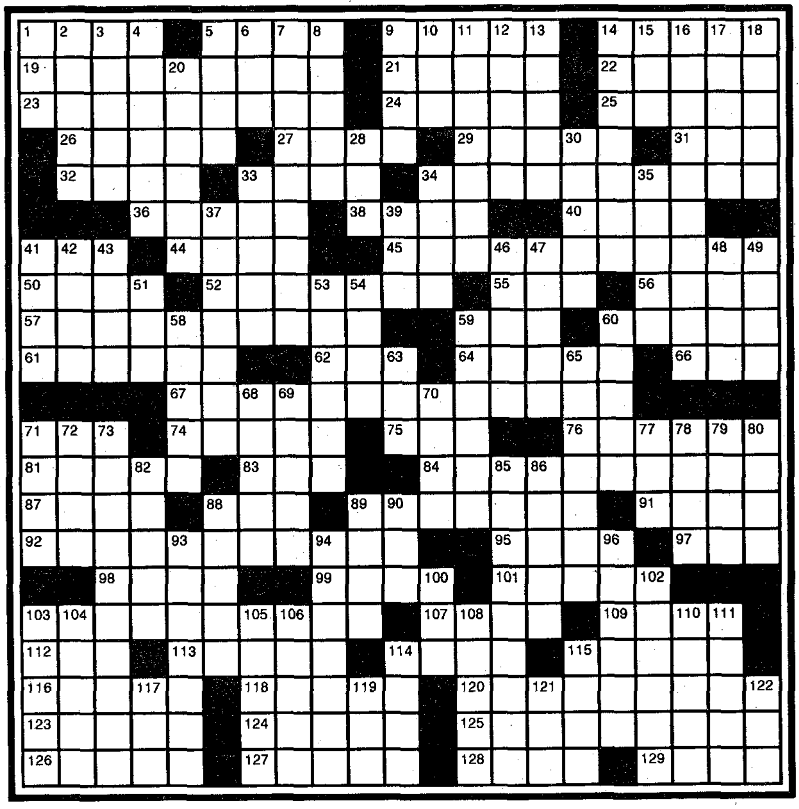
‘WHAT’S IN A NAME?’: CUE CROSSWORD/By Maura B. Jacobson

Across

1 “—— long way. . .”
5 Pueblo Indian
9 “City of Light”
14 Aerosol sprays
19 Russian Beatle
21 More than chubby
22 “—— in the Dark”
23 Bandleader whose cars didn’t sell
24 Gary Burghoff role
25 Not a soul
26 Chunks
27 Sign over
29 Hassan’s capital
31 Celtic Neptune
32 Novice
33 Singer Julie
34 Philanthropist who played shortstop
36 French edict
38 Snail-paced
40 Lotion
41 Confer knighthood
44 Brine component
45 Conqueror who wrote lyrics
50 Pa. port
52 Like sandals
55 Shoe-box letters
56 Crystal-ball words
57 Comedienne seized by King Kong
59 L-shaped: abbr.
60 “Abou Ben ——”
61 Passé
62 V.F.W. man
64 Sediment
66 Ancient Tokyo
67 Surrealist who sang with his sister
71 Play potsy
74 Bar perch
75 Andrea —— Sarto
76 Old Roman official
81 Mexican pal
83 Astronaut Grissom
84 Clothier who wrote “The Denim Soldier”
87 Amino acid
88 Photo
89 Armada components
91 Struck hard
92 Actor popular with Irish mothers
95 Female ruffs
97 Enzyme ending
98 Have a good laugh
99 Leprechaun’s land
101 City slickers
103 Designer of Tiber rags
107 Sale stipulation
109 “Lohengrin” heroine
112 U.N. agcy.
113 Not bumpy
114 Guardhouse
115 Lagoon locale
116 Poesy
118 Have a domicile
120 Skater who composed sonatas
123 Eraser’s target
124 Domingo, e.g.
125 Actress who surrendered at Appomattox
126 Ragouts
127 Illinois city
128 Those, in Avila
129 Fictional Jane

Down

1 After H
2 Melba or French
3 With timidity
4 Turkish capital
5 “That —— mad, ’tis true”: Hamlet
6 Lightswitch words
7 Baker’s knife
8 “The Lady ——”
9 Dermal opening
10 Bedouin robe
11 Sketched over
12 Stern or Asimov
13 ——-Croatian
14 Hindu invocations
15 Equal: prefix
16 Author of Yiddish tennis stories
17 Color variations
18 Cubic meter
20 Travails
28 Shingle abbr.
30 Partner of Slats
33 Under
34 Louis and Torre
35 Hero of Spain
37 Drumbeat
39 Q.B.’s teammates
41 Disc-jockey’s item
42 Eurasian range
43 Shuttlecock
46 Japanese elders
47 German philosopher
48 Pay attention
49 “Nautilus” captain
51 Numerical suffix
53 French premier’s kin
54 Rubbernecked
58 Signe of filmdom
59 Confuses
60 Up to now
63 Bushy clump
65 —— in (paned)
68 Correct reasoning
69 Swear (for)
70 Fam. members
71 Moslem pilgrimage
72 Melville adventure
73 Sinister actress
77 Jekyll and No: abbr.
78 “Today —— man”
79 Director Buñuel
80 Borgia in-law
82 Nineteenth-century dance
85 Copper crusting
86 Enteric disorder
88 “Ici on —— français”
89 Vascular channel
90 Suffix with profit
93 Austrian composer, and family
94 In a whirl
96 Boil
100 Sense of pitch
102 Actor Everett
103 Tears asunder
104 On the ball
105 Egg-shaped
106 James Dean image
108 Strainer
110 In a wily way
111 Deciduous tree
114 City on the Aar
115 Galatea’s lover
117 Piglet’s parent
119 “—— Love You?”
121 Author Andric
122 Once-named

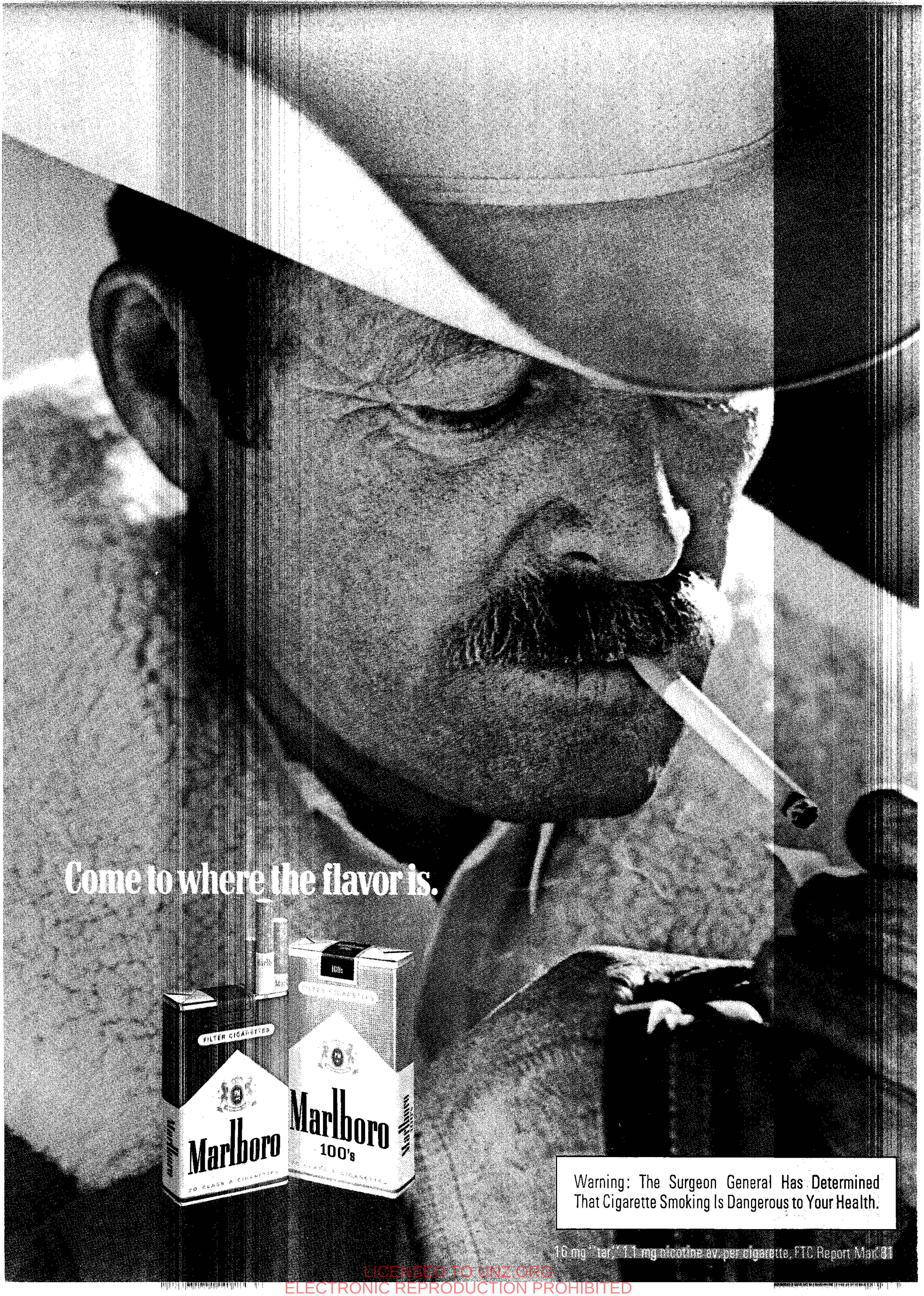


Solutions to last week’s puzzles appear on page 90.

SARONNO
The Taste of the Renaissance lives on
ILLVA
AMARETTO di SARONNO
ORIGINALE
A LIQUEUR PRODUCED BY
ILLVA SARONNO ITALY
56 PROOF
LIQUEUR 56 PROOF. SOLE U.S. DISTRIBUTOR, FOREIGN VINTAGES, INC., JERICHO, N.Y. © 1981. A UNIQUE PRODUCT FROM ILLVA SARONNO, ITALY

·AMARETTO DI SARONNO·ORIGINALE·1525·

FOR FREE FOOD AND DRINK RECIPE BOOKS, WRITE BOOKLETS: P.O. BOX 5145, F.D.R. POST OFFICE, N.Y., N.Y. 10150.


Come to where the flavor is.
FILTER CIGARETTES
Marlboro
20 CLASS A CIGARETTES
100's
FILTER CIGARETTES
Marlboro
100's
20 CLASS A CIGARETTES

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

16 mg "tar," 1.1 mg nicotine av. per cigarette, FTC Report Mar.'81